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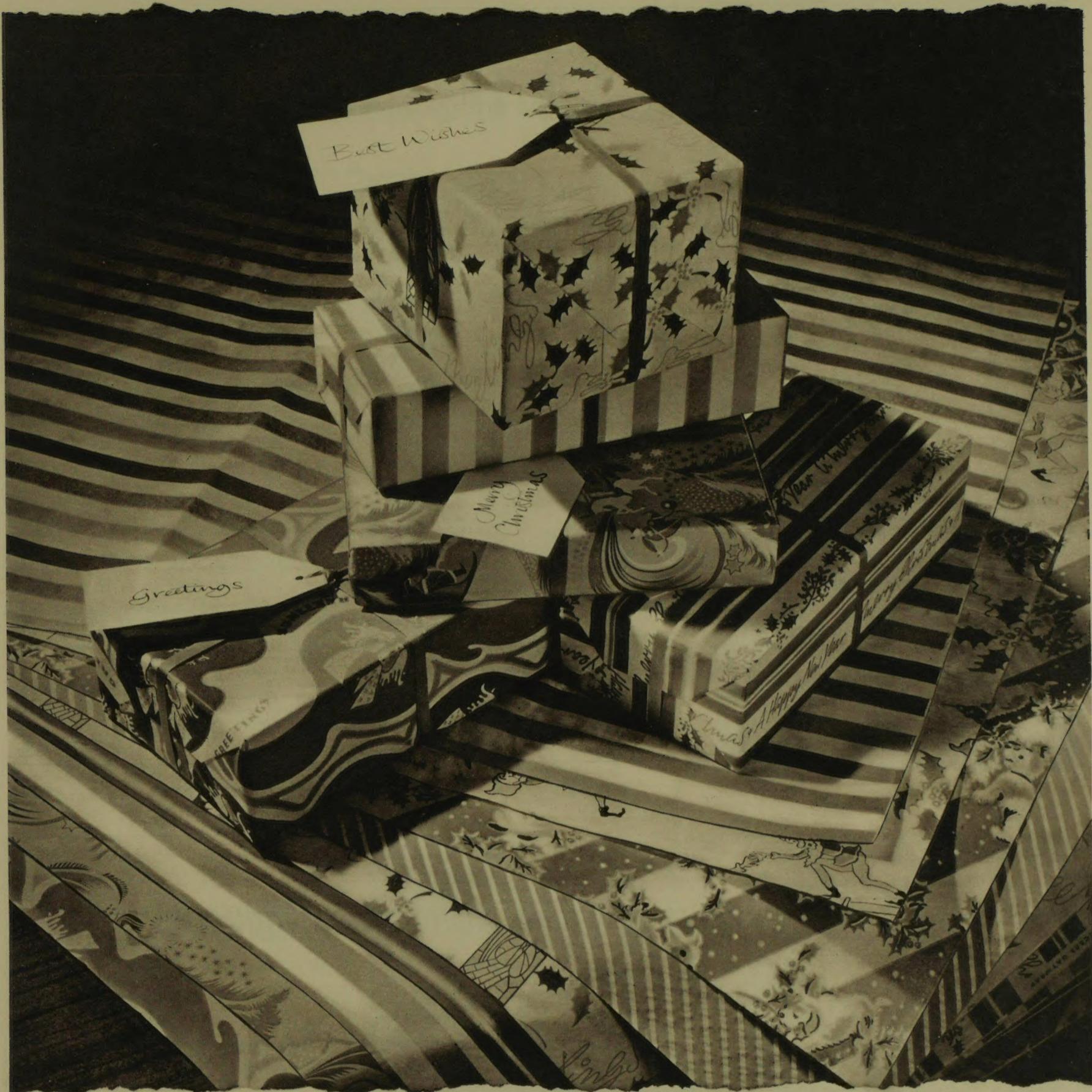
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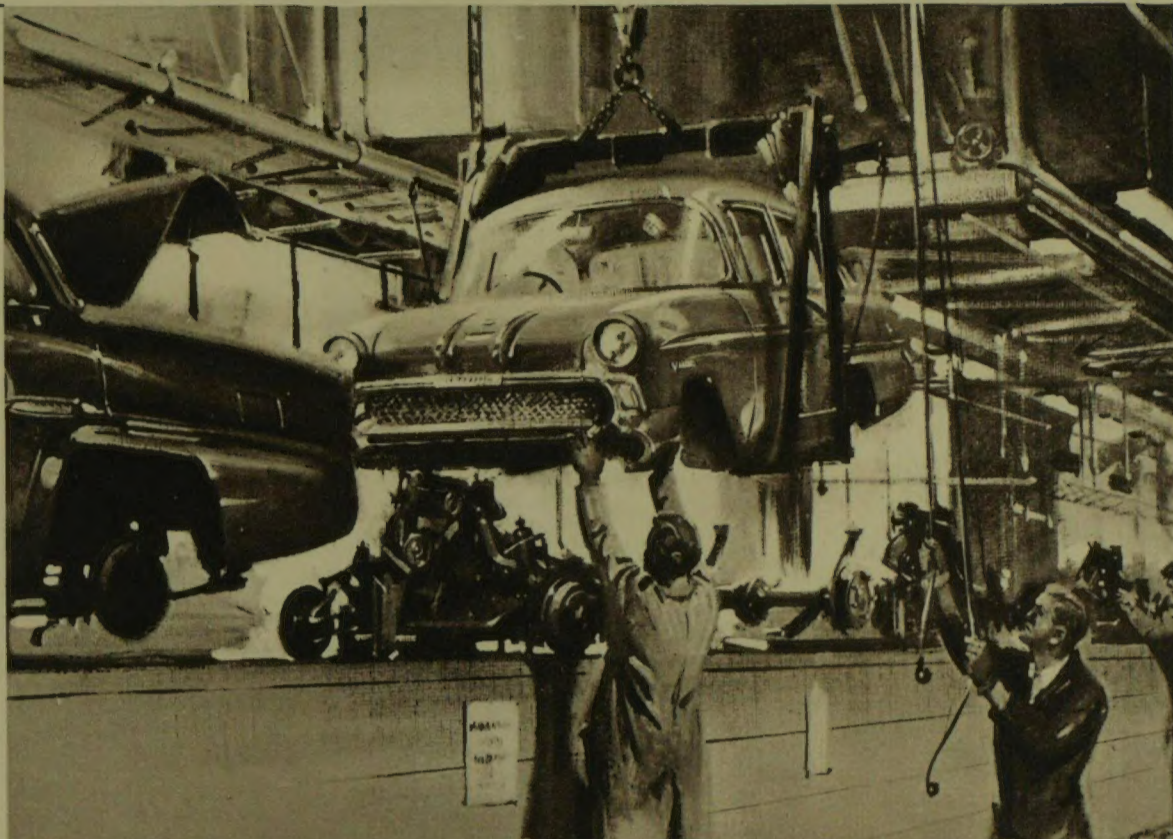


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Roast Pheasant

There is no better way of cooking pheasant than roasting it; nor one that makes a better picture. But the more complicated dishes are well worth investigating.



A Guinness Guide to Game on the Menu

MENU FRENCH is sometimes laughed at, but properly used it is the only way of describing many excellent dishes, without turning the menu into a small book. A few of the expressions you may encounter when game is on the menu are amplified here.

SOME FAMOUS GAME DISHES

PHEASANT NORMANDE is browned in butter in a cocotte, set on a bed of finely chopped apples, with more round it, and cooked in the oven with cream.

PARTRIDGE A L'ESTOUFADE is cooked in a covered iron pan with pieces of fat bacon,

carrots, onions and white wine. **EPIGRAMMES** of partridge are the breast meat and legs, minced fine, shaped into cutlets and fried in butter with egg and breadcrumbs. In culinary French, **PERDREAU** is used of birds up to six months old, **PERDRIX** of older birds.

WILD DUCK BIGARADE is roasted in butter, which is then used to make a sauce with port. The duck is briefly cooked in this; then the sauce is brought to the boil with melted sugar and curaçao, and orange peel sliced very thin.

CIVET DE LIÈVRES. The hare is marinaded in wine, oil and vinegar, then cut up and stewed slowly with bacon fat, onion stock and red wine.

GAME AND GUINNESS. The 'gameyness' of game goes splendidly with Guinness. The more usual ways of preparing it—the roast birds, the jugged hare, salmi and game pie, are no exception. Guinness improves your appetite and your enjoyment of good food. And it is, of course, the perfect reward for the tired sportsman.

**THE APPETISING TASTE
OF GUINNESS IS
SPLENDID WITH GAME**

Copies of this page may be obtained from Arthur Guinness, Son & Co. (Park Royal) Ltd., Advertising Dept., London, N.W.10

G.E.2830

Shell guide to NOVEMBER trees

PAINTED BY S. R. BADMIN, R.W.S.



Except for evergreens such as the MONKEY PUZZLE (1) from Chile, the tall LAWSON'S CYPRESS (2) from North America, the STONE PINE or UMBRELLA PINE (3) from the Mediterranean, the BLACK PINES, Austrian and Corsican (4 and 5), the trees are now beginning to show their skeletons again.

Collected in the trug are late autumn fruits and seeds, mellowing CRABS, QUINCE and MEDLAR from their naked trees (6 and 6A, 7 and 7A, 8 and 8A), keys from the ASH (9 and 9A and B), winged seeds from the SYCAMORE (10 and 10A) and from the

FIELD MAPLE (11 and 11A); along with some of the delicate foliage and little cones of LAWSON'S CYPRESS (2A), cones of the MONKEY PUZZLE (1A) and STONE PINE (3A), acorns from the COMMON OAK (12 and 12A), which hang on to its wide leaves, and prickly-cupped acorns from the TURKEY OAK (13 and 13A), which may keep acorns and narrow leaves till spring.

On the HAWTHORN the haws display a brilliance of sultry leathery crimson (14 and 14A), contrasting with the clear wax-scarlet of the DOG ROSE hips (15) and the wintriness of the SLOES (16).



Shell's series of monthly "NATURE STUDIES: Fossils, Insects and Reptiles", which gave so many people pleasure last year, is published in book form by Phoenix House Ltd. at 7s. The Shell Guide to "Flowers of the Countryside" and Shell's "NATURE STUDIES: Birds and Beasts" are also available at 7s. each. On sale at bookshops and bookstalls.

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The Key to the Countryside

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SATURDAY, NOVEMBER 30, 1957.



THE PRINCESS AMONG THE PRINCIPALS: H.R.H. PRINCESS MARGARET, A SLIGHT BUT DIGNIFIED FIGURE, ABOUT TO ADDRESS REPRESENTATIVES OF OXFORD UNIVERSITY AND CITY IN THE SHELDONIAN THEATRE.

On November 18 Princess Margaret visited Oxford to speak at a meeting in the Sheldonian Theatre to mark the centenary of the Universities' Mission to Central Africa. Princess Margaret stood in the place where, a hundred years before, David Livingstone had appealed to Oxford University to send a Christian mission to Africa to carry on the work he had begun. His appeal in Oxford, and another in Cambridge in December 1857, led to the foundation of the Universities' Mission to Central Africa. The meeting, at which the Earl of Halifax, Chancellor of the University, presided, was attended by some 1500

people, representative of both university and city. In her speech Princess Margaret recalled that last year she had visited Zanzibar which, she said, seemed to her "to be a happy place where everyone was free, and members of all races had ample opportunities for advancement" and yet, a hundred years ago, Zanzibar was the headquarters of the slave trade. Princess Margaret said: "It is because of what I have seen that I am especially glad to be here to-night to share in your celebrations and to express my hope and prayer that the mission will go from strength to strength in the future."

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By ARTHUR BRYANT.

I SEE that Sir Hartley Shawcross, who so often says sensible things, has suggested that we should approach political questions, not by asking, as politicians usually do, which Party's policy it is, but by asking what *is* the policy—in other words, by asking not *who* is right, but *what* is right. This may not be the way for a man to get on in politics—I am afraid it almost certainly isn't—but it certainly makes sense. I am sure it is what the nation to-day needs and, if we want to make the politicians themselves realise the fact, which at the moment they seem very far from doing, the best way to do so is to realise it ourselves. For, in the last resort, politicians depend on us, and, if we could get into the habit of putting the nation before Party, sooner or later the politicians would have to follow suit. This is not to say that I should like to see our two-Party system of parliamentary politics abandoned. On the contrary, I do not believe that parliamentary democracy on a large scale is ever likely to work without it. The working superiority of our own parliamentary system to that of France's seems largely due to the fact that, while French politicians and electors have developed over the years a habit of aligning themselves in many Parties, we until recently aligned ourselves only in two. Indeed, I suspect that the decline in national leadership in recent years is partly due to the survival, for historical reasons, of a Liberal Party side by side with the Labour Party, which grew out of it, for the alternative offered to the middle-way elector of the Liberal vote has introduced into our parliamentary system the very element of confusion and uncertainty in our faction fights that a two-Party system avoids. Some broad working alignment on points of principle there has to be if there is to be a parliamentary Government and a parliamentary Opposition. But to have three political Parties, with one of them trying to appeal simultaneously to principles for which the other two appear to stand, is to have the disadvantages of parliamentary faction without the advantages.

Yet in a time like the present, when our country and the whole ideal and practice of personal liberty with which it is associated, are threatened by a terrible external danger, Party politics can be dangerous. At the moment, as Sir Hartley said, no Party—Government or Opposition—can ignore the other's views or pursue a purely partisan line without endangering the national future. There are matters on which it is becoming suicidal not to make common cause, such as foreign policy, education and industrial relations. "We are too inclined," he said, "to suspect the chap who has a different opinion from ours of being a knave or a fool. On both sides we impute base motives; we engage in futile recriminations. . . . The times are too serious for all this. I see some good in the policies of all Parties. I am content to believe that the great majority of the members of every Party, misguided or not, are doing their best according to their lights."* Though the time has not yet come, Sir Hartley went on, for a Coalition Government, the country could not afford the kind of shadow-boxing, in both politics and industry, that was now going on. We were making the fatal mistake of thinking that there are two sides in industry and that their interests are in

conflict; unless we could bring ourselves, politics apart, to discuss economic problems in a frank and friendly way and to establish, in industry and politics alike, an atmosphere of common interest and partnership, we should find ourselves facing disaster.

With all this I wholeheartedly agree. The only basis on which Party and Party strife can safely rest is a common patriotism—a love, that is, of the whole society or nation which, in a parliamentary system, Party serves to govern. Without this foundation, faction can only undermine a nation's strength and well-being. One of our troubles to-day is that so many people, lacking a sense of patriotism, substitute for it Party

A SUGGESTION FOR YOUR CHRISTMAS GIFT LIST.



ONE OF THE MANY PAINTINGS MAGNIFICENTLY REPRODUCED IN COLOUR IN THIS YEAR'S CHRISTMAS NUMBER OF THE ILLUSTRATED LONDON NEWS—NOW ON SALE: "THREE DAUGHTERS OF DEAN LIDDELL," BY SIR W. B. RICHMOND, R.A., WITH (ON THE RIGHT) THE LITTLE GIRL WHO WAS THE ORIGINAL FOR LEWIS CARROLL'S ALICE.

The ever-popular Christmas Number of *The Illustrated London News* was published on November 8 and is already in short supply. We therefore advise our readers to make sure of getting their copies by ordering them now. This year the Christmas Number, with its long familiar red-and-gold cover, contains a generous selection of paintings—many of them showing scenes of life in days gone by—splendidly reproduced in colour. There are also stories and illustrations of the kind traditionally associated with Christmas, and an article, delightfully illustrated in colour, on the toys of Victorian children. The Christmas Number can be ordered from your newsagent, price 4s., or direct from The Publisher (Dept. EN), Ingram House, 195-198, Strand, London, W.C.2, price 4s. 6d., postage included. For the same price the publisher will send copies—together with a colourful Christmas card naming the donor—to friends both at home and abroad.

Painting reproduced by courtesy of Major C. H. Liddell, M.C., *The Rifle Brigade*.

feeling and Party loyalty. These are not enough, and in the conflict between them and the conflicting interests they represent, the real needs of the nation are forgotten. I should like to see a Government, of whatever Party it might be constituted, that, in the greatest issues of all, sought a common denominator of national interest and well-being round which all could rally. I should like, for instance, to see a Government which viewed the Commonwealth as much as a single unit in peace as in war. A Government, that is, that, remembering that in time of danger Britain's first and surest friends were Canada, Australia, New Zealand, South Africa, the Rhodesias, the

Crown Colonies, held their welfare, strength and wealth to be as important as those of Britain herself. If, for instance, it was known that Australia wished to increase her population to ensure her future independence and free way of life, I should like to see a British Government doing its utmost, with the agreement of all Parties, to encourage migration to make Australia stronger and more populous and the Commonwealth as a whole, as a result, better balanced and more secure. I should like a Government, in fact, that applied twentieth-century, instead of nineteenth-century, economic and strategic measurements to the problems of the twentieth century; that saw that, with the increased mechanical means of multiplying

goods with a static labour force, it was possible for this country to have a declining working population and yet remain in the aggregate as productive and rich as she was, while transferring to less vulnerable areas of the Commonwealth vital man-power and productive power that to-day is concentrated in a single, small and therefore dreadfully vulnerable target area; one which could be knocked out by atomic bombing in a way that the Commonwealth as a whole, if properly populated, could never be.

Then, too, I should like to see a Government that kept its word even when it was inconvenient to itself to do so; that did not, for instance, take over men's homes in wartime, promising to give them back when peace came, and then explain that it was not economically or administratively feasible to return them; or that when it promised sailors, soldiers and airmen in wartime that they and their families would be properly looked after in the years to come did not forget its obligations to them when times changed and leave them, because they had no voting strength, to fade away on static pensions in a world of rising prices and wages. I should like, in other words, a Government that consistently acted as though in its corporate capacity it was Christian. And I should like a Government that looked upon the beauty of our countryside and cities and the cultural heritage of its past as a precious trust whose preservation was a first charge on its resources: as something more deserving of the taxpayer's support than the financing, say, of propagandist cultural organisations, however worthy, or facilities for fast travel for visiting millionaires. Above all, I should like to see a Government that regarded the character and moral, mental and physical health of the British people as its most sacred trust: that applied to every measure it brought before Parliament the test of "Will it tend to foster virtues and capacities in her sons that will make Britain not only richer or stronger, but nobler": worthy, that is, of the ideals for which at her

best she has tried to stand. Those ideals are not so clearly recognised or so strongly founded in the world to-day that we can let them go by default or afford the luxury of continually denouncing one another and of attributing to opponents who are our own countrymen base and discreditable motives. The faith we hold can only prevail if we are united in its love and service. "Jerusalem is built as a city that is at unity in itself. . . . O pray for the peace of Jerusalem: they shall prosper that love thee." The psalmist's patriotism goes to the root of the matter, and we can only thrive as a community when we realise it.

**The Times*, November 16, 1957.

SCENES NOW FAMILIAR TO PARISIANS: PARIS IN STRIKETIME.



PARIS IN STRIKETIME: A SCENE IN THE RUE DE RIVOLI ON NOVEMBER 19 DURING DEMONSTRATIONS BY CIVIL SERVANTS IN SUPPORT OF WAGE CLAIMS.

PARISIANS are more concerned at present with the question of how many more strikes they may have to face between now and Christmas, than with the number of days they have left in which to do their shopping. Since October life in France, and particularly in Paris, has been disrupted by strikes. On October 16 the strike of employees of the nationalised gas and electricity services disorganised French life more thoroughly than any strike since the war. This was followed, on October 25, by a 24-hour national general strike in which most public services were disrupted. On November 19 there was a 24-hour strike, in support of wage claims, by Government employees. Civil aviation services were disrupted because of striking airport employees, and, among the municipal employees on strike were the dustmen, who had already been out several times before during the autumn.

(Right.) CONTRASTING WITH THE CHRISTMAS DECORATIONS: RUBBISH OVERFLOWING FROM REFUSE-BINS BEHIND THE CENTRAL MARKET IN PARIS DURING THE 24-HOUR STRIKE OF PUBLIC SERVICE WORKERS.



LONDON SALEROOM SENSATIONS: DRAWINGS AND PAINTINGS AT SOTHEBY'S.

THE outstanding sale at Sotheby's on November 20 began with the superb collection of forty-one sheets of landscape drawings by Fra Bartolommeo, which were sold for prices ranging from £650 to £8400, reaching the sensational total of £100,850. Ten of these drawings, including the one which fetched the highest price (also reproduced here) and several others for which the higher prices were paid, were reproduced on pages 746 and 747 of our issue of November 2. The drawings, which were sold as "The Property of a Gentleman," were bought in 1925 in Southern Ireland and were only recently identified at the British Museum as being by Fra Bartolommeo. Two of the drawings were bought by the British Museum and several others were purchased on behalf of museums and galleries. The remainder of this sale was taken up with a further thirty old master drawings and some sixty paintings which brought the total for the day to £174,280. High prices were paid for drawings by Rembrandt, Goya and Claude Lorrain, while among the paintings two wings from a triptych by Giovanni Bellini fetched £22,000. Another drawing of exceptional interest—the Alpine landscape by Pieter Brueghel the Elder shown on this page—was to be sold at Sotheby's on Nov. 27.

(Right.)
SOLD FOR £3400 IN THE OUTSTANDING SALE AT SOTHEBY'S ON NOVEMBER 20: A SUPERB GOYA DRAWING OF A YOUNG GIRL. (Drawn with the brush and brown wash; 8 by 5½ ins.)



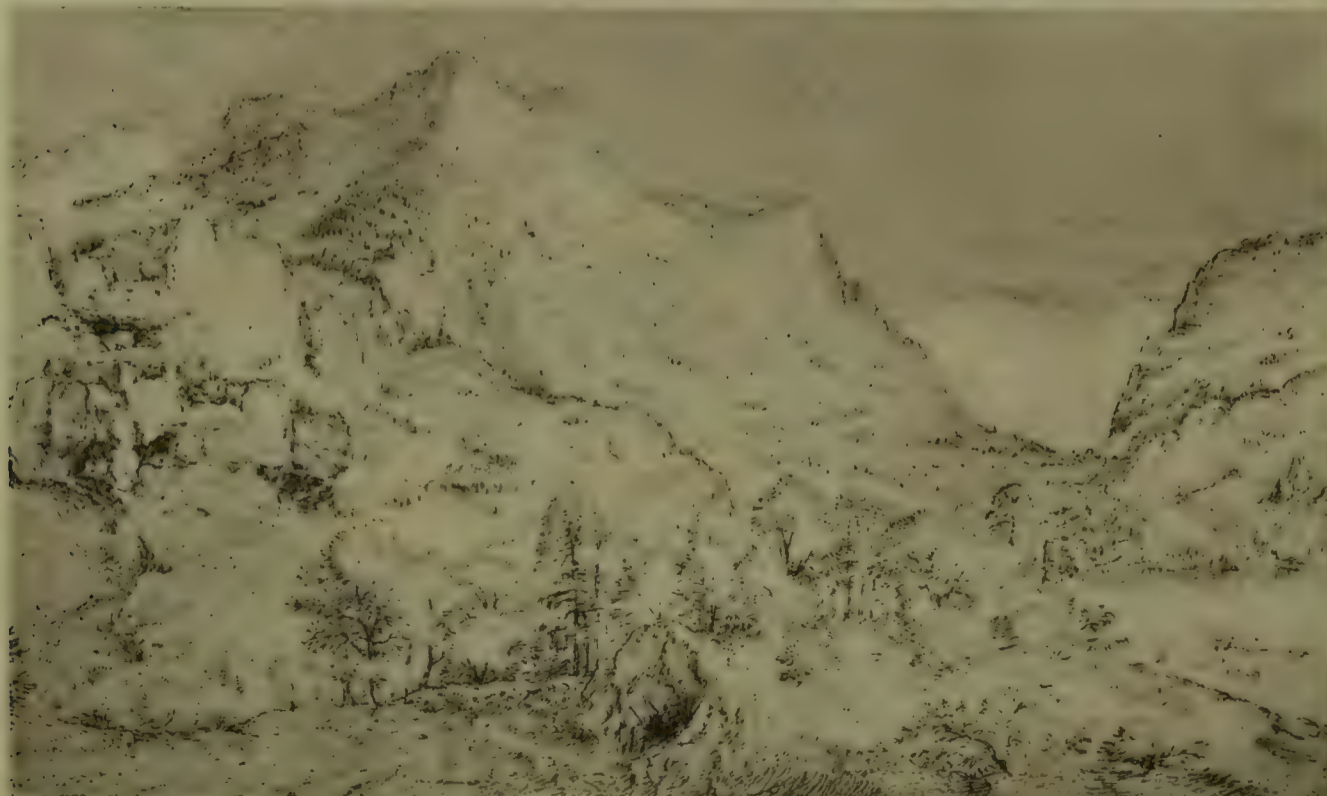
AMONG THE COLLECTION OF FORTY-ONE SHEETS OF FRA BARTOLOMMEO LANDSCAPE DRAWINGS SOLD AT SOTHEBY'S ON NOVEMBER 20: A VIEW OF A MEDIAEVAL TOWN, BOUGHT BY THE MATTHIESEN GALLERY FOR THE TOP PRICE OF £8400. (Pen and ink; 8½ by 11½ ins.)



"SELF-PORTRAIT," BY FRA BARTOLOMMEO: A SINGLE DRAWING SOLD FOR £1100 IN THE SAME SALE AS THE LANDSCAPE DRAWINGS BY THIS ARTIST. (Black chalk; 12½ by 8½ ins.)



(Above and top.) TWO WINGS FROM A TRIPTYCH OF THE CRUCIFIXION, BY GIOVANNI BELLINI: SOLD FOR £22,000 AT SOTHEBY'S ON NOVEMBER 20. (Oil on panel; each 31½ by 11½ ins.)



THE OUTSTANDING DRAWING IN SOTHEBY'S SALE OF OLD MASTER DRAWINGS AND PAINTINGS ON NOVEMBER 27: "AN ALPINE LANDSCAPE," BY PIETER BRUEGHEL THE ELDER. INSCRIBED P. BRUEGHEL, 1547. (Pen and ink; 9½ by 17 ins.)

THE ROYAL CHILDREN, GEORGE VI, AND SIR WINSTON: NOTABLE PORTRAITS.



"HIS MAJESTY KING GEORGE VI," BY JAMES GUNN, A.R.A., R.P., PRESIDENT OF THE ROYAL SOCIETY OF PORTRAIT PAINTERS.



"THE RT. HON. SIR WINSTON SPENCER CHURCHILL, K.G., O.M., C.H., M.P., HON. R.A.," BY EDWARD I. HALLIDAY, P.R.B.A., R.P.



"H.R.H. PRINCE CHARLES, DUKE OF CORNWALL": A STRIKING PORTRAIT DRAWING BY A. K. LAWRENCE, R.A., R.P.



"H.R.H. PRINCESS ANNE"; THE COMPANION PIECE TO A. K. LAWRENCE'S PASTEL OF THE DUKE OF CORNWALL SHOWN ABOVE.

THERE are some 360 works in the 64th Annual Exhibition of the Royal Society of Portrait Painters, which continues at the R.I. Galleries, 195, Piccadilly, until December 21. Among them is the President's striking portrait of George VI, for which the King gave sittings before he died, but which Mr. Gunn has only recently completed. In addition to the two striking portrait drawings of the Royal children seen here, Mr. A. K. Lawrence has similar drawings in the exhibition of the Duchess of Gloucester and her two sons. Another Royal portrait is that of the Queen by Mr. Leonard Boden. Outstanding among the portraits by Mr. Edward Halliday is that of Sir Winston Churchill, a study for which was shown in our issue of June 8. This portrait, which was commissioned by the late Sir John McKenzie, was presented to the Government of New Zealand, and will be hung in Parliament House at Wellington.

A HOME MISCELLANY: ROYAL OCCASIONS, AND A LONDON LUNCHEON.



DURING HER VISIT TO QUEEN ELIZABETH'S GRAMMAR SCHOOL FOR GIRLS AT BARNET, HERTFORDSHIRE: THE QUEEN RECEIVING PRESENTS FOR HER CHILDREN.



IN THE ART SCHOOL AT QUEEN ELIZABETH'S GRAMMAR SCHOOL: HER MAJESTY BEING SHOWN SOME OF THE VARIED WORK DONE BY THE GIRLS. During her visit to Queen Elizabeth's Grammar School for Girls at Barnet on November 19—the eve of her tenth wedding anniversary—the Queen received wedding anniversary wishes. Dolls and relief maps made in the school were presented as gifts for the Royal children.



DURING THE ROYAL VARIETY PERFORMANCE ON NOVEMBER 18: THE FAMOUS BALLERINA, MME. MARKOVA, BEING PRESENTED TO HER MAJESTY.



AN AMERICAN PERFORMER AT THE ROYAL VARIETY SHOW BEING PRESENTED: MR. MARIO LANZA, THE SINGING STAR, SHAKING HANDS WITH HER MAJESTY. A large cast of distinguished stars performed at the Royal Variety Show, given in aid of the Variety Artists' Benevolent Fund and Institution at the London Palladium on November 18. The Queen, who was accompanied by the Duke of Edinburgh and the Queen Mother, met some of the performers.



AT THE END OF HIS VISIT TO THE MANCHESTER COLLEGE OF SCIENCE AND TECHNOLOGY: THE DUKE OF EDINBURGH BEING SHOWERED WITH PAPER STREAMERS BY THE STUDENTS. The outstanding event of the Duke of Edinburgh's visit to Manchester on November 22 was his opening of an extension to the Manchester College of Science and Technology. Earlier the Duke had opened the Wythenshawe Transformer Factory of Metropolitan Vickers Electrical Co. Ltd., and in the afternoon he visited the Guided Weapon Research and Development Laboratories of Ferranti Ltd.



AFTER LUNCHING AT THE AMERICAN AMBASSADOR'S LONDON RESIDENCE ON NOVEMBER 18: SIR WINSTON CHURCHILL SAYING FAREWELL TO THE AMBASSADOR, THE HON. JOHN HAY WHITNEY (CENTRE), AND SENATOR THEODORE GREEN (LEFT).

WHERE THE STREETS ARE PAVED IN GOLD—FROM OIL: BAHRAIN, AND ITS FIRST "DEVELOPMENT WEEK."



ON THE SECOND DAY OF BAHRAIN'S "DEVELOPMENT WEEK": H. E. SHAIKH ISA BIN SULMAN AL-KHALIFAH, ELDEST SON OF THE RULER, ABOUT TO THROW THE SWITCH THAT WAS TO PROVIDE ELECTRICITY FOR THE 1500 INHABITANTS OF BUDAIYA.



AT THE OPENING OF THE SIXTY-EIGHT-BED MATERNITY WING OF THE NEW WOMEN'S HOSPITAL: THE RULER OF BAHRAIN, H. H. SHAIKH SULMAN BIN HAMAD AL-KHALIFAH, ABOUT TO CUT THE TAPE. THE CONSTRUCTION OF THE NEW WING COST Rs. 55,000,000.



SPEAKING AT THE OPENING CEREMONY OF THE NEW MANAMA BOYS' SCHOOL, THE SCHOOL CLINIC AND THE ARAD VILLAGE SCHOOL: MR. YACUB AL-QUUZ, ASSISTANT DIRECTOR OF EDUCATION IN BAHRAIN. SINCE THE WAR THERE HAS BEEN NOTABLE PROGRESS IN BAHRAIN'S EDUCATION PROGRAMME.



ON THE FINAL DAY OF THE BAHRAIN "DEVELOPMENT WEEK": THE RULER ARRIVING AT THE PIER SITE TO INAUGURATE THE WORK ON THE MANAMA DEEP-WATER HARBOUR, WHERE THERE WILL BE SIX BERTHS FOR OCEAN-GOING VESSELS.



AT AL RIFAA, THE FOURTH LARGEST TOWN IN BAHRAIN: SHAIKH MUBARAK BIN HAMED AL-KHALIFAH, PRESIDENT OF THE BAHRAIN COUNCIL OF HEALTH, LAYING THE FOUNDATION-STONE FOR A SMALL MATERNITY HOSPITAL.



AT THE FIRST CEREMONY OF THE BAHRAIN "DEVELOPMENT WEEK" ON NOVEMBER 2: A MECHANICAL TRENCHER, USED TO DIG TRENCHES FOR THE WATER PIPES IN A SCHEME TO BRING WATER TO THE CITY OF MUHARRAQ, BEING DEMONSTRATED.

In 1932 oil was discovered in Bahrain, the small State consisting of a group of islands in the Persian Gulf between the Qatar peninsula and the mainland of Saudi Arabia, and brought prosperity to the community. The week beginning on November 2 was celebrated as "Development Week"—the first in the history of Bahrain—and a number of ceremonies took place to mark the completion of certain Government projects and the start of work on others. The celebrations bore witness to the extensive work done by the Government in the fields of Public Health, Education, Public Utilities, and the encouragement of trade and commerce, for, as the Ruler pointed out in one of his speeches,

"since the time of his father the greatest part of the revenue from oil had been used for speeding up essential public services." The celebrations opened on November 2 with the ceremony marking the start of a scheme to bring piped water to Muharra, Bahrain's second city. On November 3 two large new schools were opened, bringing the total in Bahrain up to thirty-one, and on the same day the electricity supply to Budaiya was switched on. The "Development Week" reached a climax with the inauguration of the deep-water harbour at Manama, capital of Bahrain, on November 7. The Ruler pressed a button lowering the first concrete caisson into place.

ASPECTS OF THE UNUSUAL: FROM SURREALIST STUMPS TO A STUFFED ELEPHANT—AND DOCTORS' HOBBIES.



(Left.)
A LUNAR LAND-
SCAPE OR SUR-
REALIST FANTASY:
OR, IN ACTUALITY,
THE BOTTOM OF A
MAN-MADE RESER-
VOIR IN RHODE
ISLAND, U.S.A.,
WHERE A LONG
DROUGHT HAS
REVEALED THE
ERODED STUMPS OF
DROWNED TREES.

(Right.)
ROOM FOR A SLIM
GIRL ONLY: WALK-
ING DOWN PARLIA-
MENT STREET IN
EXETER, WHICH IS
CLAIMED AS ONE OF
THE WORLD'S NAR-
ROWEST STREETS,
WHERE EVEN A
FULL-SIZED PERAM-
BULATOR FINDS NO
THOROUGHFARE.



AN HONOURABLE MENTION WINNER AT THE FIRST NATIONAL EXHIBITION OF DOCTORS' HOBBIES: A NEWTONIAN ASTRONOMICAL TELESCOPE (MOUNTED ON A LATHE BED) WHICH WAS MADE BY DR. S. WALPORT, OF NORTHOLT, MIDDLESEX. THE HAND-POLISHING OF THE MIRROR TOOK 27 HOURS.



AT THE DOCTORS' HOBBIES EXHIBITION: DR. HENDRY, OF RUGBY, WITH HIS WORKING MODEL OF PONKESTON SIGNAL BOX. The first National Doctors' Hobbies Exhibition was held at the Society of Health in London on November 18-22 and attracted about 1000 items from some 421 entrants. The most outstanding exhibit was the pair of violins made by Dr. M. E. Gordon, of Plymouth. There were seventeen classes and a very wide field of exhibits.



THE MOST OUTSTANDING EXHIBIT AT THE DOCTORS' HOBBIES EXHIBITION: THE PAIR OF VIOLINS (COPIES OF A 1721 "STRAD") WITH (RIGHT) THEIR MAKER, DR. M. E. GORDON. MENUHIN HAS PLAYED ONE OF THEM.



A STRAY DEER TURNED INNKEEPER'S PET: ERNEST, OF MOLLAND, NORTH DEVON, A GREAT FAVOURITE OF THE LOCAL CHILDREN, WHO WAS FOUND BY THE LANDLORD OF THE LONDON INN WHEN ONLY A FEW DAYS OLD.



ROYAL EAR-TRUMPETS, SHOWN AT AN "ESCAPE FROM DEAFNESS" EXHIBITION AT MILTON HALL, MANCHESTER: QUEEN VICTORIA'S CHASED SILVER EAR-TRUMPET (LEFT) AND THE SMALLER MODEL, ALSO IN SILVER, WHICH WAS USED BY QUEEN ALEXANDRA.



WALKING BACKWARDS TO BRUSSELS—FROM KENTISH TOWN: AN AFRICAN ELEPHANT, EMERGING—ON ROLLERS—AFTER PREPARATION AT A TAXIDERMIST'S WORKSHOP. THIS 10-FT.-HIGH SPECIMEN IS DESTINED FOR THE BRUSSELS INTERNATIONAL EXHIBITION.

ITALY, GREAT BRITAIN AND NIGERIA : A MISCELLANY OF RECENT NEWS.



THE WHITE-HAIRED PRESIDENT HEUSS OF GERMANY (LEFT) FOLLOWS THE WREATH WHICH HE LAID AT THE ARDEATINE CAVES VICTIMS MEMORIAL. During his state visit to Italy, President Heuss of West Germany paid homage to the Italian and German dead of the last war; and on November 20 visited the Ardeatine caves where 335 Italian hostages were shot by the Germans in 1944. His wreath, seen above, bore the German colours.



AT IBADAN IN NIGERIA: H.R.H. THE PRINCESS ROYAL (CENTRE) LISTENS TO AN ADDRESS OF WELCOME FROM MR. A. OBISESAN.



PRECEDED BY PIPERS, THE LAST REMAINS OF SIR DAVID MONCREIFFE ARE CARRIED PAST THE RUINS OF MONCREIFFE HOUSE IN WHICH HE LOST HIS LIFE. A day after the burning of Moncreiffe House, the remains of Sir David Moncreiffe were found among the ruins and identified on November 18. The funeral, followed only by men in the Scots tradition, took place on November 22 in the roofless chapel in the estate.



AT IBADAN: THE PRINCESS ROYAL, WITH THE HOUSE-GOVERNOR, BRIGADIER BRADING, EXAMINING A MODEL OF THE UNIVERSITY COLLEGE TRAINING HOSPITAL. ON THE RIGHT IS THE MATRON. On November 13 the Princess Royal arrived by air at Lagos to begin her twelve-day tour of Nigeria. After several days in that region she flew to Ibadan—where both our photographs were taken—on November 18. Her next stop was Kaduna.



SEARCHING THE RUINS OF THE HOUSES DEMOLISHED BY A MIDNIGHT EXPLOSION AT SALFORD, IN WHICH A GIRL WAS KILLED AND THREE PERSONS INJURED. Just after midnight on the night of November 23-24 an explosion occurred in an all-electric combined house and shop in Liverpool Street, Salford. The owners of the shop and a cripple in the next house were injured and the nineteen-year-old daughter of the shopkeepers' was killed.



WISHING THE QUEEN'S HORSE DOUBLE STAR GOOD LUCK: THE QUEEN MOTHER (SHADING HER EYES) WITH PRINCESS MARGARET. On November 22 the Queen Mother and Princess Margaret were present at Sandown Park to see the Queen's horse *Double Star* win the Novices' Steeplechase. *Double Star*, ridden by A. Freeman, led all the way, with *Renaldo* just behind him.

I TRUST that regular readers have not become as weary of the topic of the Palestinian refugees as members of the United Nations are of being reminded of their pledged subscriptions and, in some cases, of past defaults. Whereas I keep my discussion of the subject down to about one week in the fifty-two, I can honestly say that it is with me all the year. And though I am, I trust, a humanitarian, I should return to it less often were this the only aspect to be observed. Even now, many people who regard with pity and sympathy the plight of the refugees fail to realise what political damage it has done already or what future danger it threatens. It vitiates to no inconsiderable degree the policy which seeks to calm hatred and political unrest in the Middle East.

So-and-so's plan, this land's agreement with that land, we hear about constantly. They may be excellent or fall short of excellence. But they make one think of a doctor putting a patient under a course of treatment instead of sending him first to pay a very necessary visit to his dentist. The 930,000 Arab refugees in the Gaza Strip, Lebanon, Jordan, and Syria, fed by the United Nations Relief and Works Agency, may be likened to a mouth calling for attention, and the 360,000 housed by the Agency in camps, and almost idle, to the tooth mainly responsible for spreading poison through the system. Moreover, despite the hard and methodical work of U.N.R.W.A., the situation is growing no better, except on the medical side, and financially the Agency has never been more perplexed.

The budget presented by the Director, Mr. Labouisse, to the General Assembly amounts to \$40.7 million, of which \$25.7 million is for relief and \$15 million for rehabilitation, including education. The remarkable feature of the contributions, however, is that two members, out of over forty, contribute well over half the total amount hitherto received and now pledged. These are, of course, the United States and the United Kingdom, the contribution of the former being four times that of the latter. It should be added that the United States would probably contribute more if others did, its payments being limited by the—hardly unreasonable—stipulation that they shall not exceed 70 per cent. of the total.

In addition, the till being nearly empty, with an estimated amount for only two months' expenditure on the last day of this year, Mr. Labouisse urges the General Assembly to contribute \$8m. over and above the budget figure to provide working capital. The contributions do not come in regularly, another embarrassment when working on a narrow margin. Most of the plans for self-support have been stopped for lack of funds. This year forced economies were made by halting new construction and particularly replacement of bad dwellings in camps, deferring altogether construction of new camps, bringing to an end a children's clothing programme. These measures have not as yet

A WINDOW ON THE WORLD. MISERY IN THE MIDDLE EAST.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

had serious effects, but they must do so if repeated indefinitely.

I cannot well set out a lot of statistics here or communicate the fascination they have for me, but some comment on those of health may be permitted. When one considers the conditions of life and the slummy character of the worst camps, one finds the report extremely creditable to the Agency's medical staff. Of the terrible communicable diseases—plague, cholera, yellow fever, smallpox, typhus, and relapsing fever—noughts stand beneath four and the figure 10 beneath smallpox. No case of a louse-borne infection has been recorded for four years. A smallpox epidemic occurred in Syria, with 192 cases and 46 deaths in the country, but no cases appeared in an organised camp and only eight, with two deaths, among refugees. Here, as in

has a mission. It cannot, nevertheless, fail to be acutely conscious of this problem. Mr. Labouisse reports that both the refugees and the governments concerned realise to an increasing extent that self-support is in the interests of both. At the same time, he says that "the great mass of the refugees continues to believe that a grave

injustice has been done to them and to express a desire to return to their homeland." A resolution by the General Assembly in favour of repatriation and compensation is on record—nine years old! Israel has taken "no affirmative action" in these matters so far. The Director believes that, unless either this or some other solution acceptable to all parties can be contrived, the reintegration of the refugees into economic life—another General Assembly resolution—will not be found possible.

It must, however, be held deplorable that this should have been a year in which projects for self-support, on both the educational and economic sides, have had to be curtailed. Even supposing that the main body of the older generation were to remain stuck in a morass, it would nevertheless be well worth while to educate the more intelligent

and ambitious section of the young to fend for itself. A big demand for office workers has now sprung up in many parts of the Middle East, and the young are aware of it. Numbers far greater than the Agency can provide for have put in their names for education of this type. Those who want to see youth preserved from dangerous bitterness have their opportunity.

Israel is only in part responsible for all this misery and frustration. The Arab States must bear a share of censure. Moreover, on the one hand, Israel has parcelled out the former possessions of the exiles among new Jewish immigrants, so that repatriation of the exiles would be very difficult; and, on the other, Israel is not far removed from a state of bankruptcy, which makes the alternative of compensation almost equally unpromising. This does not, however, absolve members of the General Assembly of the United Nations from making a greater effort to live up to their promises

and eloquent resolutions. Still less is it justifiable for Arab States to make use of nearly a million of their unhappy countrymen for political purposes, as has often been the case.

What Mr. Labouisse cannot well point out, but I can, is the fact that the long list of subscribers does not contain the name of a single Communist country, with the exception of Yugoslavia, which is in a very different situation to the rest. Let me put the case in the most practical, even coarse and vulgar terms. Those who are interested in propaganda, those who want to take out insurance policies for the security of trade and industry, can find no sounder investment for subscriptions to the one or premiums on the other than in raising the refugees a little farther above the wretchedly low standard at which they now subsist. But I will not end on this note. Charity and mercy do honour to nations which practise them.



ENDING A BLOOD FEUD ON THE ISRAEL-JORDAN BORDER: THE *SULHA*, OR PEACE FEAST, AT THE ARAB VILLAGE OF KFAR KASSIM ON NOVEMBER 20.

At the end of October last year, on the eve of the Sinai campaign, a curfew was suddenly imposed on the village of Kfar Kassim, about 100 yards on the Israel side of the border with Jordan. The villagers returning from the fields that evening knew nothing of this and forty-nine of them were killed and fourteen wounded by members of the Israel border police. Those responsible were arrested and are now awaiting the verdict of the military court which tried them. On November 20 about 400 people attended the *Sulha* which marked the ending of the blood feud between the Arab villagers and their Jewish co-citizens. The Israeli Government was represented by the Minister of Police, and senior members of the Israeli Army and police force were also present. The ceremony also marked the agreement over compensation to the villagers, which will amount to some £100,000.

Jordan, the immunity was due to wholesale vaccination

Anyone who knew the area and its history could have predicted that the disease with the highest incidence would have been conjunctivitis, an immemorial plague. In a difficult year, when two hospitals and all maternity centres in the Gaza Strip closed and other hospitals had to deal with wounded, during the brief Egyptian-Israeli war, the infant mortality rate was decreased by 30 per 1000. It is probable that the medical care and hygienic precautions for which U.N.R.W.A. is responsible are sometimes more successful than those of "host countries" in dealing with their civil populations. If, however, this state of affairs redounds to the Agency's credit, it points to the peril of any relaxation of its efforts for lack of the minimum funds.

The domestic political background of the refugee problem is not one in which U.N.R.W.A.

A WINDOW ON THE WORLD—I.



MALTA. PROTESTING DOCKERS: A SCENE DURING A MASS MEETING ORGANISED BY THE GENERAL WORKERS' UNION TO DISCUSS THE POSSIBLE CLOSING OF THE DOCKYARD. The Malta dockyard was almost deserted on November 19 when workers attended a mass meeting at which they approved a resolution asking the British Government to consult their Union on everything that was being done about the dockyard's future.



THE UNITED STATES. PEACEFUL DUCKS: A SCENE DURING A MASS MEETING OF DUCKS AT A WINTER HAVEN IN ONE OF THE RICE RESERVOIRS NEAR STUTTGART, ARKANSAS. HERE THEY FIND AN ESCAPE FROM THE COLD OF THE NORTH.



MOROCCO. IN RABAT: THE KING OF MOROCCO (RIGHT) DURING HIS TALKS WITH PRESIDENT BOURGUIBA OF TUNISIA. IN THE CENTRE IS THE MOROCCAN HEIR. President Bourguiba of Tunisia arrived in Rabat on November 20 for a two-day official visit to the King of Morocco. At the end of their talks they issued a statement offering their good offices in peace negotiations, aimed at ending the war between the French and the rebels in Algeria.



ITALY. AFTER AN EXPLOSION ABOARD WHICH KILLED AT LEAST THREE PEOPLE: THE ANNA MARIA IEVOLI HALF-SUBMERGED IN NAPLES HARBOUR. Three people on the dock were killed and many others, including members of the crew, injured when the boilers of the Italian steamer *Anna Maria Ievoli*, due to leave Naples for Sicily, exploded on November 21. She was taking on fuel when the explosion occurred.



THE UNITED STATES. AT THE STATE DEPARTMENT IN WASHINGTON: MR. ADLAI STEVENSON (RIGHT), THE DEMOCRATIC LEADER, WITH MR. DULLES. On November 18 Mr. Adlai Stevenson, the Democratic leader, had a meeting with Mr. Dulles. Earlier Mr. Stevenson had declined an Administration invitation to take a direct part in preparing the American programme to be submitted to the N.A.T.O. Council Meeting in Paris, but agreed to present his views to the Administration as the programme develops.



THE UNITED STATES. BEFORE STARTING THEIR TALKS AT THE STATE DEPARTMENT IN WASHINGTON: MR. DULLES (LEFT) WITH M. PINEAU, THE FRENCH FOREIGN MINISTER. M. Pineau, the French Foreign Minister, arrived in New York on November 18 to see Mr. Dulles, the U.S. Secretary of State, and stress to him the depth of feeling in France about the Anglo-American delivery of arms to Tunisia. On Nov. 19 M. Pineau announced that he and Mr. Dulles had "studied means" of preventing the delivery of arms into rebel hands.

A WINDOW ON THE WORLD—II.



MICHIGAN, U.S.A. TEN INCHES OF SNOW IN TEN HOURS AT HOUGHTON, MICHIGAN. THIS IS REPORTED AS THE WORST AUTUMN BLIZZARD FOR MANY YEARS AND IT IS SAID TO HAVE PARALYSED COMMUNICATIONS AND TRANSPORT.



WENTWORTH FALLS, AUSTRALIA. AN AERIAL VIEW SHOWING BUSH FIRES APPROACHING THE RAILWAY LINE AT WENTWORTH FALLS, IN THE BLUE MOUNTAINS AREA, WHERE SOME SIX TOWNS WERE THREATENED ON NOVEMBER 18.



THE GAZA STRIP. A MEMORIAL TO THE EGYPTIAN "UNKNOWN SOLDIER" OF THE PALESTINE WAR AND THE SINAI CAMPAIGN: GENERAL LATIF, THE EGYPTIAN GOVERNOR-GENERAL, SPEAKING AT THE UNVEILING CEREMONY, WHICH WAS BROADCAST BY CAIRO RADIO. THE MEMORIAL SHOWS A MAP OF PALESTINE.



TURAH PRISON, EGYPT. THE TWO BRITONS HELD ON CHARGES OF ESPIONAGE, MR. J. ZARB (LEFT) AND MR. J. SWINBURN (CENTRE), WITH PRESENTS THEY HAD JUST RECEIVED FROM THEIR WIVES



PEKING, CHINA. CLAIMED AS A NEW RECORD IN THE WOMEN'S HIGH JUMP: MISS CHENG FENG YUNG CLEARING THE BAR AT 5 FT. 9½ INS.

On November 17 at Peking, Miss Cheng Feng Yung, of China, cleared 1.77 metres (5 ft. 9.64 ins.) in competition. This figure, if confirmed, beats the previous record of 5 ft. 9½ ins., held jointly by a U.S. and a Rumanian girl. Miss Cheng Feng Yung wears a shoe on the take-off foot only.



NEW YORK, U.S.A. THE UNITED STATES' TWO WOMEN REPRESENTATIVES, MISS IRENE DUNNE (LEFT), THE ACTRESS, AND MRS. OSWALD LORD AT THE GENERAL ASSEMBLY DEBATE ON DISARMAMENT ON NOVEMBER 19.



FEZ, MOROCCO. AT A RECENT MILITARY PARADE: KING MOHAMMED OF MOROCCO, WHO HAS CELEBRATED THE THIRTIETH ANNIVERSARY OF HIS ACCESSION AND WHO LEFT RABAT BY AIR ON NOV. 24 FOR A U.S. TOUR.

A WINDOW ON THE WORLD—III.



THE UNITED STATES. DURING A TORNADO ON NOVEMBER 17: THE WIND "FUNNEL" WHICH STRUCK THE WEST EDGE OF FORT WORTH, TEXAS.



THE UNITED STATES. NEAR JASPER, ALABAMA: A DRAMATIC PHOTOGRAPH TAKEN BY AN AMATEUR AS A TORNADO SWEEPED THROUGH A RURAL AREA.



THE UNITED STATES. SHORTLY BEFORE A TORNADO STRUCK ON NOVEMBER 18: THE BLACK STORM CLOUD OVER BIRMINGHAM, ALABAMA. Slashing winds and tornadoes struck at wide areas of the Mid-West and the South of the United States on November 17 and 18, killing at least fourteen people. In Alabama tornadoes whipped through Birmingham and a number of rural communities.



SYRIA. AT THE JOINT SESSION ON NOVEMBER 18 IN THE SYRIAN PARLIAMENT AT DAMASCUS: THE LEADER OF THE EGYPTIAN PARLIAMENTARY DELEGATION SPEAKING. At a special session some forty members of the Egyptian Parliament joined with their Syrian colleagues in Damascus to debate a proposal for federal union between the two countries. The Speakers of the Egyptian and Syrian Assemblies took the chair in turn. The motion was passed unanimously.



MOSCOW. THE EGYPTIAN C.-IN-C., GENERAL AMER (SECOND FROM LEFT), WITH THE RUSSIAN LEADERS AT A RECEPTION HELD IN THE EGYPTIAN EMBASSY. Our photograph, taken on November 13, shows (l. to r.): Marshal Bulganin, General Amer (Egyptian Minister of War and C.-in-C.), Mr. Mikoyan, Mr. Suslov, Marshal Malinovsky (Marshal Zhukov's successor) and Mr. Khrushchev.

A WINDOW ON THE WORLD—IV.



CAIRO, EGYPT. GOING, GOING . . . : COMPLETING THE DEMOLITION OF A BLOCK OF FLATS, PART OF WHICH HAD FALLEN DOWN.



CAIRO, EGYPT. GONE! THE END OF THE ANNEXE TO A BLOCK OF FLATS, WHICH HAD PREVIOUSLY FALLEN DOWN WITHOUT WARNING, KILLING TWENTY-SEVEN PERSONS.

As reported in our issue of November 16, an eight-storey block of flats, erected some five years previously in Cairo, fell down without warning, killing a number of the occupants, now given as twenty-seven. The annexe to the building has now been demolished for safety's sake.

(Right.)
NEW YORK. AMERICA FOLLOWS A LONDON PRECEDENT: CLOSED-CIRCUIT TELEVISION BEING USED FOR THE FIRST TIME IN A U.S. SALEROOM AT THE LURCY SALE.

On November 7, 1,708,500 dollars was paid at the Parke-Bernet Galleries for sixty-five nineteenth- and twentieth-century paintings from the Lurcy Collection. Because of the large crowd which attended this notable sale closed-circuit television was used to relay the sale to those in the outer galleries. This had previously been done in London at Sotheby's at the Weinberg Sale in July.



NEW YORK. BEHIND THE SCENES AT THE LURCY SALE! AN ATTENDANT HOLDING A ROPE WHICH KEEPS EACH PAINTING ON THE EASEL AS IT COMES UP FOR SALE.



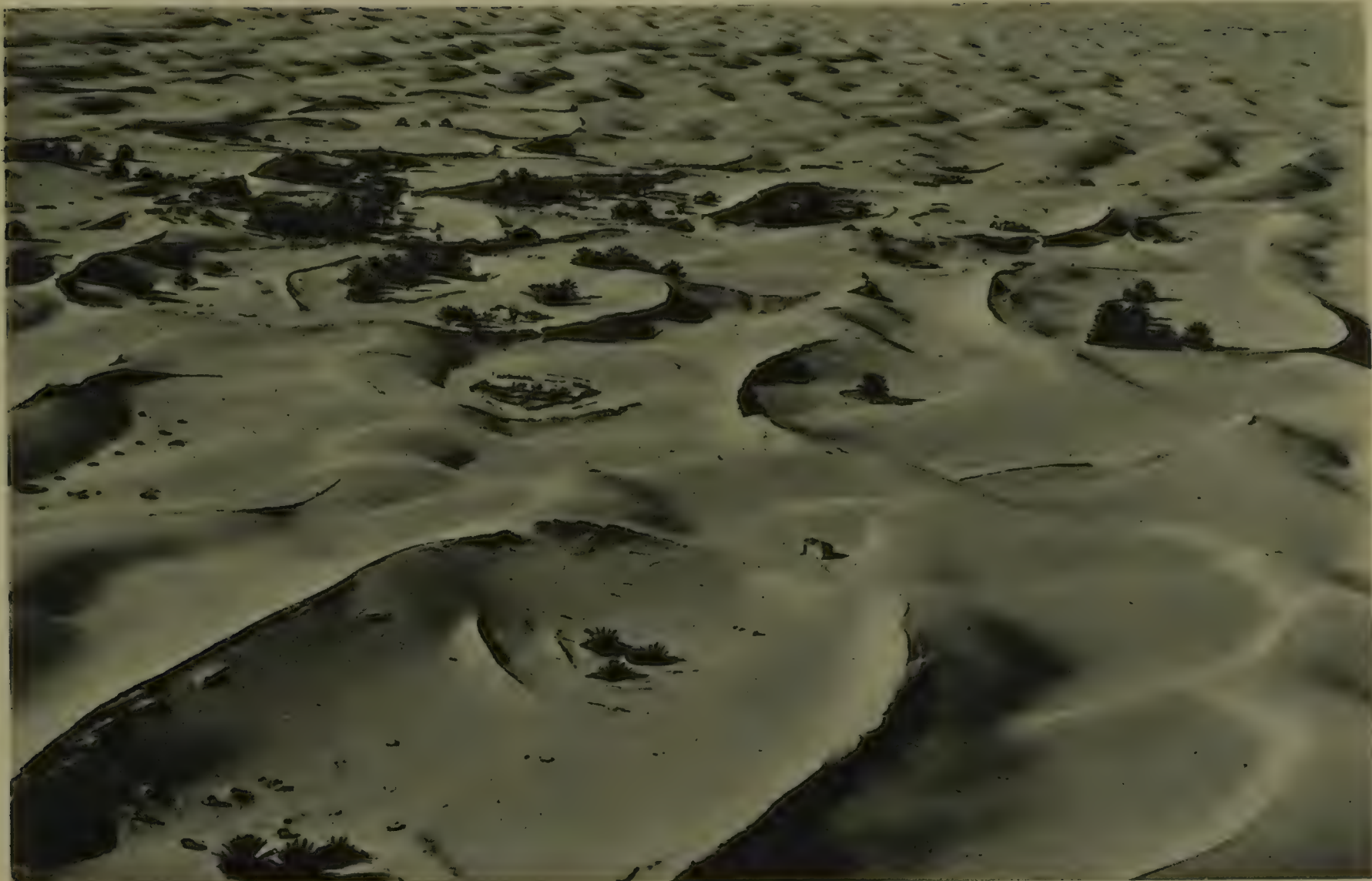
THE PACIFIC. THE END OF A LONG SEARCH: THE BODY OF ONE OF THE STRATOCRUISER VICTIMS.



THE PACIFIC. A LAUNCH FROM THE U.S.S. PHILIPPINE SEA TAKING UP ONE OF THE BODIES OF THE 44 VICTIMS.



THE PACIFIC. THE LAST RITES READ OVER THE BODY BY THE PROTESTANT CHAPLAIN OF U.S.S. PHILIPPINE SEA. On November 8, a Pan-American Airways Stratocruiser with forty-four persons on board from San Francisco to Honolulu disappeared. On November 10 a yellow dye-marker was found in the Pacific; and on November 14 the carrier Philippine Sea reported the discovery of several floating bodies.



SEVERAL CLUSTERS OF PALM TREES WHICH ARE BEING CULTIVATED TO FORM NEW OASES. BEYOND ARE THE ENDLESS DUNES OF THE SAHARA.



A "BABY OASIS," AND PARTS OF THREE OTHERS, SHOWING CLEARLY THE ARTIFICIAL PROTECTIVE WALLS OF SAND: AN AERIAL VIEW.

WHERE WATER HAS BEEN FOUND BELOW THE DESERT: NEW OASES BEING MADE IN THE SAHARA.

"The miracle of the Sahara," said a former Prime Minister of France earlier this year, "provides the greatest task for our generation." He was referring to the finding in recent years of untold natural wealth beneath the surface of this huge desert. Underground supplies of water are among the discoveries, and these resources are now being developed. In the north-eastern region of the Sahara, under French administration, numerous man-made oases have

been cultivated. It is, apparently, no easy task to make one of these. A well must be sunk, and if this is successful, a wall of sand, up to 100 ft. in height, is built to protect the site. Following this, date palms and a number of other plants can be cultivated, and in time a fully-fledged man-made oasis can be formed. Sometimes, however, sandstorms bury the baby oases beneath deep sand. In some places, an abundance of water under pressure has been found.

[Continued overleaf.]



NEW OASES IN THE SAHARA, WHERE UNDERGROUND SUPPLIES OF WATER HAVE BEEN FOUND: A FULLY-FLEDGED ARTIFICIAL OASIS IN A MAN-MADE CRATER OF SAND.

Continued
A new well at Ouargla, for instance, produced as much as 3000 gallons of water a minute. Another scheme to bring water to the desert provides for the flooding of about 3000 square miles of below-sea-level desert by means of a long canal to be constructed from the Tunisian port of Gabes. An association known as A.R.T.E.M.I.S. (Association de Recherches pour l'Etude de la Mer

Intérieure Saharienne) has been formed to study the feasibility of such a large and expensive undertaking. The water which has been found below the Sahara may be of great importance in the further development of the natural resources discovered in the desert, and, as the man-made oases are proving, could lead to an important increase in the area of the desert which can be usefully

cultivated. As for the other forms of wealth in the Sahara, there have been important finds of oil and of iron-ore and other valuable mineral deposits. These are said to be large enough to make a radical difference in the economy of France, but the task to which the former French Prime Minister referred is not simply one of massive finance and large-scale organisation. For the

successful exploitation of the desert, the co-operation of the neighbouring, independent states of Morocco and Tunisia would be necessary, and this is not likely to be given unless a solution is found by France for Algerian demands for independence. If the future of the Sahara is uncertain, it is safe to predict that its 800,000 nomadic inhabitants will not long be left unaffected.

MAGNIFICENT AND CURIOUS IVORIES—THE TREASURY OF "FORT SHALMANESER": THE SECOND OF THREE ARTICLES ON THE YEAR'S WORK AT NIMRUD.

By M. E. L. MALLOWAN, D.Litt., F.B.A., F.S.A. (Field Director of the Expedition and Professor of Western Asiatic Archaeology in the University of London).

This is the second of three articles, the first of which appeared in our last issue and the third will appear in our next, on the exceptionally successful season of excavations at Nimrud during the months of March and April 1957. The excavations were under the auspices of the British School of Archaeology in Iraq, and they were generously supported by many other institutions, which were detailed in our last issue. All photographs are copyright of the British School of Archaeology in Iraq; and Figs. 3, 5 and 13 are by Antran, of Baghdad.

In closing his last article, which dealt mainly with the discovery of, and first excavations in, "Fort Shalmaneser," Professor Mallowan wrote: "Interesting as all these discoveries were, the richest fruits of Nimrud once again proved to be the ivories. . . . Their number, variety and location were extraordinary." He continues:

IN several of the rooms the ivories were distributed over a wide area of ground, embedded in heavily-packed fallen mud-brick. The task of extracting them, for which the fullest measure of credit is due to Mrs. David Oates, was one that involved prolonged and arduous concentration, and many difficult decisions had to be made as to how best to manipulate them in the tenacious clay packing which often held them in a vice-like grip. How successfully these tasks were accomplished can be readily seen from the photographs which also reflect the results of many more months of laboratory work.

Outstanding amongst the carvings are the panels mostly discovered at the south end of room S.W.7 (Fig. 1). They lay in some confusion, and only fell into the position in which they were found after a part of the wall had collapsed. At one time they seem to have stood about 4 ft. above the level of the burnt-brick floor and their lay-out gave the appearance of strip panelling against the south wall of the chamber. Obviously, however, this cannot have been their original position, for there were wine jars at the other end of the same magazine, which was designed purely for purposes of storage. It is possible that originally they had been the component parts of furniture, such as a chest, or a bed, most of which must have been looted by invaders, who having stripped off the gold facings, abandoned certain pieces for which they had no

"Fort Shalmaneser" may in the seventh century B.C. have been a repository for treasures then ancient which had been discarded from the more modern palaces of kings, who had rejected ancient and often damaged carvings for more up-to-date material. Indeed, there can be little doubt that many of these objects were made nearly two

for example, with its illustration of the life-and-death struggle in which Aleyn Baal, Mot, and the goddess Anat are the principal actors.

Indeed, the Old Testament itself, with passages in Isaiah and in the Song of Solomon, provides the best commentaries to some of these ivories.

I said I will go up to the palm tree, I will take hold of the boughs thereof. *Song of Solomon*, VII, 8.

My beloved is like a roe or a young hart: behold, he standeth behind our wall, he looketh forth at the windows, shewing himself through the lattice. *Song of Solomon*, II, 9.

My beloved is mine, and I am his; he feedeth among the lilies. *Song of Solomon*, II, 16.

Whatever the true interpretation of these panels may be, it is clear that their source of

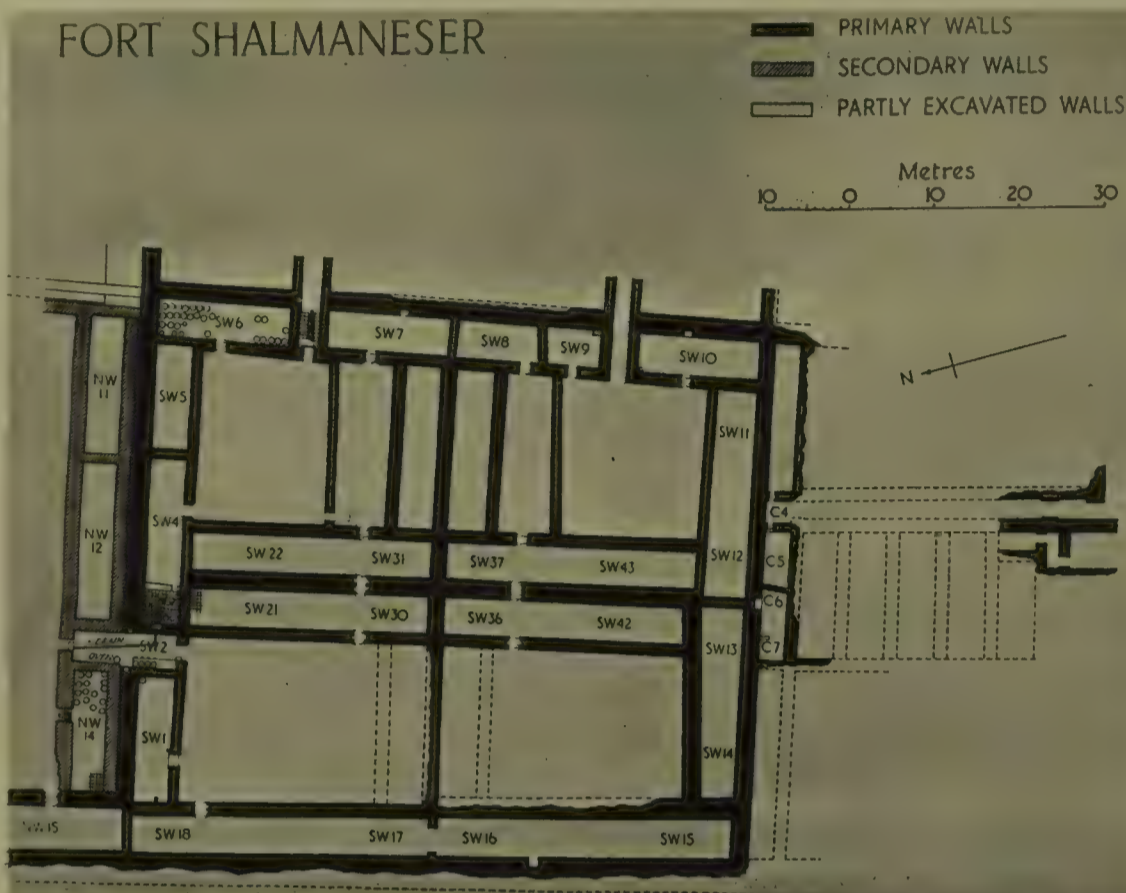


FIG. 1. A SEVENTH-CENTURY "REPOSITORY FOR TREASURES THEN ANCIENT": "FORT SHALMANESER"—A GROUND PLAN OF THE AREA SO FAR EXCAVATED, SHOWING THE ROOMS IN WHICH THE VARIOUS IVORIES WERE FOUND. (Plan drawn by M. and A. Friis.)



FIG. 2. A MALE FIGURE PULLING AT A LOTUS STEM—THE SAME SUBJECT AS THAT SHOWN IN FIGS. 7 AND 8. This small ivory panel, which measures nearly 4 ins. by 2½ ins. (10.1 by 7.3 cm.), was found in Room S.W.7 in "Fort Shalmaneser." The figure is barefoot and wears a long, simple garment; and behind it stands a tree with a branch and a bud.

use. Moreover, it is not unlikely that these, as well as other ivories, had been stored in smaller treasuries, on a second floor, for the walls were amply strong enough to have sustained an upper storey. This is a problem upon which further investigation next season may throw more light, for the excavation of this and, indeed, other rooms in the same building has not yet been completed. Other ivories no less spectacular were discovered in rooms S.W.37, where the east entrance was literally packed with fragments; in the narrow gateway S.W.2, deliberately cast aside in the final panic of invasion; in S.W.12, and in N.W.15, where many were found lying on the floor. Their distribution leads me to the conclusion that

centuries before the last Assyrian occupation of the fort, a building not designed either for residence or for the display of *objets d'art*.

Perhaps the most arresting feature of these ivories is the frequently repeated design of the sacred tree, which appears in the guise of an imaginary tree of life, buds, fruit, flowers and leaves growing out of the branches of a solid trunk. Who is the vigorously-drawn striding male (Figs. 7 and 8), bearded, curly-headed, barefoot, yet clad in an elaborate linen garment, tugging at the branch and fruit? Is he a god, king or prince, hero or priest? Who is the four-winged lady with her strange hair style and her long trailing skirt (Fig. 11)? She perhaps we may with more confidence affirm is some magical, prophylactic personage, the Syrian counterpart, may be, of the winged Assyrian figures who protect the King.

Who are the splendidly enthroned ladies (Figs. 10, 12 and 13), elaborately clad, yet barefoot, touching the bread and wine which is set before them as a feast on a bull-footed, cross-legged table which nestles in the arm of the sacred lotus tree? Goddess or queen, priestess or princess? We cannot be certain about the answers to any of these questions. But the repeated rendering of trees and flowers, associated sometimes with beings in human guise, at other times with animals, oryx (Figs. 4 and 5), deer, and lion (Figs. 6 and 9), who peer out from a kind of lattice-work of foliage, inevitably suggest a cult of trees and of vegetation. It seems, therefore, not improbable that these sets of figures may in some way be connected with various forms of worship, especially popular in Syria, yet attested already between Tigris and Euphrates in the Third Millennium B.C., concerned with the seasonal renewing of life as manifested in the world of vegetation. Such cults were personified for agricultural and pastoral peoples by gods with names such as Tammuz and Ishtar, where the male died and was resurrected by his consort. The Syrian Spring festival of Adonis is a late manifestation of that cult, and similarly in Egypt, Isis, often accompanied by the lotus, and Osiris, were a reflection of Phœnician and Syrian religions so well exemplified by the literature of Ugarit,

inspiration must be North-West Syria, and perhaps, too, South-East Asia Minor, for in the monuments of the Aramæan cities of T. Halaf,



FIG. 3. THE COURTESAN AT THE WINDOW: A FAVOURITE SUBJECT OF ASSYRIAN IVORIES.

This example, which measures 3½ by 2½ ins. (8.1 by 6.9 cm.), is now in the Iraq Museum. The tenons above and below the subject were to enable the plaque to be slotted into the arms of a chair. This ivory and that shown in Fig. 3 are among a group of generally smaller ivories, which will be dealt with in detail in Professor Mallowan's third instalment—which will appear in our issue of December 7. It comes from Room N.W.15 of "Fort Shalmaneser" (Fig. 1).

Sinjerli, and also at Malatya we find from the eighth century B.C. onwards many representations in which seated banqueting figures and the lotus tree become a favourite iconographic theme. The banquet scene was indeed in later times, especially in and after the sixth century, represented as part of the cult of the dead. In Assyria it could be associated with life, as in the famous relief which represented Assur-bani-pal feasting with his queen. The Nimrud figures would, however, seem to be connected rather with the joy of life and its perpetual renovation; their posture, the style of their dress

[Continued opposite.]

"MY BELOVED IS LIKE . . . A YOUNG HART": DELIGHTFUL NIMRUD IVORIES.

Continued.]

and the ornamentation of the thrones indicate that they were imported from abroad. More familiar are the many ivories depicting the courtesan (Fig. 3), generally thought to be a Phœnician lady alluring passers-by from the window; cow suckling its calf in a meadow of golden lilies; griffins, their wings still incrusting with bright blue frit and overlaid with gold; the kneeling boy Horus; another standing boy with golden hair; and a beautifully delineated sphinx, which was almost certainly captured spoil, or tribute from the Syrian city of Arslan-tash, where similar figures have been found. The remarkable ram-headed sphinx wearing the Egyptian crowns is also likely to have come from that same centre. Egyptian in character, but almost certainly of Phœnician provenance, is the marvellous hawk-headed Horus with its shining golden wings and blue frit inlay. Many of the smaller figures and the openwork panels are pieces which had once decorated the space between the rails and chairs. Here, in fact, we have the remnants of an ancient Assyrian Royal furniture repository, which must have provided the happiest of hunting grounds for the Medes and Babylonians when they sacked the place in 612 B.C. and thereby avenged many a subject nation for what they had suffered at the hands of successive Assyrian armies. (This last group of ivories, with some other aspects of the excavations, will be illustrated in a third article, which will appear in our next issue.)

(Right.)

FIG. 4. AN EXTRAORDINARY FEAT OF TECHNICAL ABILITY BY THE CARVER: AN OPENWORK IVORY PANEL OF AN ORYX BROWSING ON FOLIAGE.

In this panel, which was found in Room N.W.15 of "Fort Shalmaneser" and which is the counterpart, with differences, of Fig. 5, parts of the four legs, the trunk and the two lower branches of the tree and part of the base of the frame have been restored with wax. One side of the panel is bordered by papyrus stems, the other (the right) by a palm tree with volutes. The tenon at the top was presumably slotted into the arm of a chair or throne. The plaque measures about $4\frac{1}{2}$ by $4\frac{1}{4}$ ins. (11.7 by 11.3 cm.).



FIG. 5. ONE OF THE FINEST IVORY PANELS OF ITS KIND EVER FOUND: A BROWSING STAG, IN OPENWORK, A COUNTERPART TO THAT SHOWN IN FIG. 4.

This panel, which is now in the Iraq Museum at Baghdad, is generally similar to Fig. 4 but shows several interesting variations, both in the animal and in its setting. This beast has branched antlers, quite different from the straight horns of Fig. 4; and has,

moreover, curious flame-like markings on the haunch. The papyrus form in the left border is very clearly depicted. In size it is almost identical with Fig. 4; and it was found in the same room of "Fort Shalmaneser."

FEASTING LADIES, MEN OF MAGIC AND A DOGLIKE LION—BEAUTIFUL AND

ENIGMATIC IVORIES NEWLY DISCOVERED IN NIMRUD'S "FORT SHALMANESER."



FIG. 6. A BRILLIANT *TOUR DE FORCE* OF IVORY CARVING: A DOUBLE-SIDED PLAQUE SHOWING A SEATED LION FIGURE CROWNED WITH A SUN-DISC. This delightful ivory panel, of which the reverse face is shown in Fig. 9, measures about 5½ by 4½ ins. (13.6 by 10.8 cm.). The seated lion, which is wearing an Egyptian *egis* or protective pectoral, rests its forepaw on the foliage of the magical tree, which partly frames the scene.



FIG. 7. PERHAPS AN ECHO OF THE SYRIAN VEGETATION GOD TAMMUZ: A MAGNIFICENT IVORY PANEL, ONE OF TWO COUNTERPARTS (SEE FIG. 8) DISCOVERED AT NIMRUD. This panel and Fig. 8 are almost identical in size, about 9½ by 4½ ins. (25.2 by 12.0 cm.), and were both found in Room S.W.7 of "Fort Shalmaneser." The tree of life provides the principal differences, this one having palm-tree-like leaves. The striding figure is clad in a long cutaway coat with a short under-tunic, and the engraving of the garments seems to depict elaborately embroidered linen.

ON these two pages and the preceding one are to be seen some of the finest of the outstanding harvest of ivories gathered in this year's excavations by the British School of Archaeology in Iraq. The season, during March and April this spring, was one of outstanding success and it was directed as usual by Professor M. E. L. Mallowan, Professor of Western Asiatic Archaeology in the University of London. In our last issue he contributed the first instalment of an account of the season's work, which is continued in this issue and will be concluded in *The Illustrated London News* of December 7. Perhaps the most

(Left.) FIG. 11. PERHAPS A SYRIAN VERSION OF THE WINGED MAGICAL FIGURES WHICH PROTECTED THE KING: A FINELY-DETAILED IVORY OF GREAT INTEREST. Like Figs. 10, 12 and 13, this ivory, of which the right side is missing, was found in Room S.W.7 of "Fort Shalmaneser." It is 9½ ins. (25.2 cm.) high. The object is a stylised plant. The hairdressing is very elaborate, a long curl from the left side being brought right over the top of the head. The wings appear to be encased in a garment. The dress is belted with a curious knot and dips markedly at the back. Note the bare feet and ankles.



FIG. 10. GODDESS OR QUEEN, PRIESTESS OR PRINCESS: ONE OF A SERIES OF IVORIES SHOWING A SEATED FEMALE FIGURE. These three ivories (Figs. 10, 12 and 13) are all related to the same subject, were all found in Room S.W.7 of "Fort Shalmaneser," and their similarity has enabled clearly-indicated restoration to be done in Figs. 10 and 12. In this example the bull's-foot legs of the table perched in the lotus tree are particularly clear. Points of especial interest are the tasselled coat, and the crouching winged sphinx (perhaps a familiar). Height 9½ ins. (24.2 cm.).

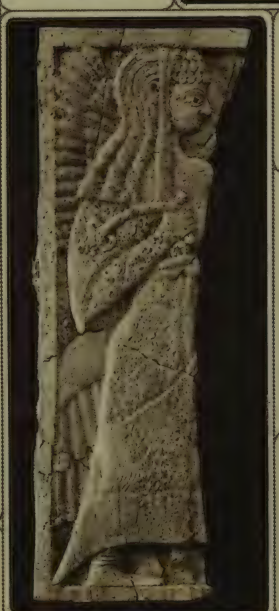


FIG. 8. THE COUNTERPART OF FIG. 7, STILL LYING ON THE SOIL, BUT WITH ITS UPPER SURFACE LIGHTLY CLEANED. TO THE LEFT, PART OF AN UNCLEANED PANEL. This panel, in its cleaned condition, as it now appears in the Iraq Museum, Baghdad, was reproduced in our last issue. Here the tree of life, unlike Fig. 7, has lotus buds. The style of these two panels is not at all Assyrian, and it is possible that this and, indeed, all those depicting similar male figures were executed in north-west Syria and taken to Nimrud as booty or tribute about 800-750 B.C. "Who," asks Professor Mallowan, "is the vigorously-drawn striding male . . . tugging at the branch and fruit? Is he god, king or prince, hero or priest?"

interesting aspect of the work as regards future prospects is that this astonishing group of ivories has been discovered in a site, called for convenience sake, "Fort Shalmaneser," which has not previously been worked upon and which, indeed, seems to have been undisturbed since the downfall of the Assyrian Empire some 2600 years ago. Only part of the site has been excavated and since, to use Professor Mallowan's phrase, it seems to have been "an ancient Assyrian royal furniture repository," it would seem that many more treasures may yet be unearthed, added to what is now one of the richest collections of ivories ever found.

(Right.) FIG. 12. ANOTHER PANEL OF A RITUALY FEASTING QUEEN OR GODDESS. IN THIS THE FEMALE FIGURE IS PLUCKING A FRUIT OF THE LOTUS. This ivory, which is 9½ ins. high (24 cm.), has several interesting distinctions as compared with Figs. 10 and 13. The figure is plucking the fruit of the tree: the small table which carries the chalice rests on the calyx of a lotus; the throne is draped with a cloth which is fringed with pomegranates; and the lower part of the throne contains not a sphinx but a flowering tree. The chalice seems to be resting on flaps of bread, and the scene a living occasion, not a funeral feast.



FIG. 9. THE REVERSE SIDE OF THE LION PLAQUE SHOWN IN FIG. 6. IN THIS THE PRICKED-UP EARS GIVE IT A LOOK OF THE EGYPTIAN JACKAL, ANUBIS.

Although the carving on this side of the plaque is not so detailed as on the obverse (Fig. 6), the lion's expression is more engaging and the Anubis ears and other attributes suggest that this is a Phoenician or Syrian version of an Egyptian animal figure. The brilliant and intricate carving displayed in this delicate and elaborate open-work, makes this ivory a unique achievement.

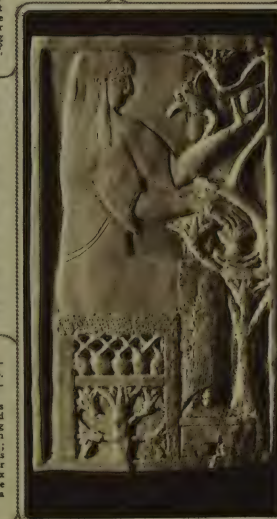


FIG. 13. THE FINEST OF THE FEASTING AND ENTHRONED LADIES, WEARING ELABORATE DRAPERIES AND HOLDING A FLOWER. This ivory, 9½ ins. (25 cm.) high, has been photographed after cleaning in the laboratories of the Iraq Museum, Baghdad, where it now remains. Particular points of interest in this figure are the details of the linen garment with its curiously cut and edged sleeves, the peculiarly lively sphinx "familiar," and the elaborate hair style, which is paralleled in the different subject shown in Fig. 11. It is in many ways a reversed counterpart of Fig. 10.



THE Oriental Ceramic Society is learned, civilised and enterprising—three qualities not always found in combination. For many years it has proved that a passion for exact and imaginative scholarship, which among lesser mortals is liable to degenerate into mere punditry, can be harnessed to the determination to give pleasure to those outside its immediate circle. Numerous exhibitions organised by its members in the past have shed light upon various periods of Chinese ceramics. This year it is again the guest of the Arts Council at 4, St. James's Square, goes far beyond its somewhat limited title and presents an exhibition of the Arts of the Ming Dynasty (A.D. 1368-1644) which in quality, though not of course in size and range, rivals the memorable exhibition of Chinese Art held at Burlington House in the winter of 1935.

The majority of the exhibits, many of them famous pieces, are, as usual, loans from members, but on this occasion much has come from across the Channel and from the other side of the Atlantic, particularly paintings, which English collectors of the nineteenth century were so slow to appreciate. But then Europe as a whole during the late seventeenth and throughout the eighteenth centuries ignored them altogether. We marvelled at porcelain, but Chinese painting, so subtle, so different from that of the West, was beyond our ken and, I suspect, at that time beyond the comprehension of everyone except perhaps Alexander Cozens. It occurs to me that had any examples come his way, John Constable would surely have admired them even though he could hardly have guessed at the age-long preoccupation of the Chinese with nature. If you go to the newly-opened painting galleries at the Victoria and Albert Museum and can for a brief moment take your eyes away from his magnificent oils, you will see two large water-colour studies of trees which, you may feel, are as near as any Westerner has

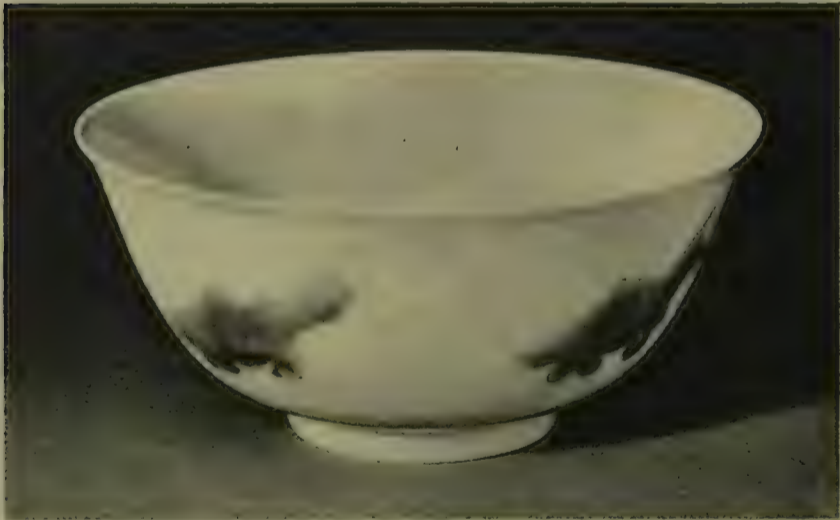


FIG. 2. "SOMETHING BEYOND THE DREAMS OF MORTAL MAN": A BOWL DECORATED IN COPPER-RED WITH FOUR FISHES. CHENG-TE MARK AND PERIOD. (Diameter, 6½ ins.) (Percival David Foundation.)

yet attained to a Far Eastern point of view. That by the way.

There are some magnificent works at St. James's Square, notably the great scroll (13.5 ins. by 38 ft. 5.5 ins.) called "Ten Thousand Li of the Yangtze" lent by the Cleveland Museum, Ohio, and the scroll "Spring Rain by the River Hsiang" lent by the Staatliches Museum, Berlin, a detail from which is shown on the facing page. This is a type of painting peculiar to China, in which you start at one end and slowly roll up the scroll on to the other roller. The result is a continuous and ever-changing panorama of extraordinary delicacy. In a way it is as if you yourself were in a car driving along the river bank and watching the scene gradually unfold.

The lacquer alone—some fifty pieces—is worth a visit, for this is not the showy though charming

type which was exported in vast quantities to Europe towards the end of the seventeenth and during the eighteenth centuries and imitated over here by dozens of worthy cabinet-makers, but something which never was, or, indeed, I suggest could be, imitated by a European, so great is the patience required to make it. I can think of nothing in the minor crafts of Europe comparable with the virtuosity exhibited by the Chinese workers in lacquer from the fourteenth century onwards, and of the many examples shown, this



FIG. 1. A POLYCHROME PORCELAIN VASE OF MEI P'ING FORM DECORATED WITH A CLOISONNÉ DESIGN: IN THE ARTS OF THE MING DYNASTY EXHIBITION ABOUT WHICH FRANK DAVIS WRITES HERE. (Height, 14½ ins.) (Mrs. Alfred Clark.)

box (Fig. 3) stands by itself for the flowing beauty of its design. The subject, too, seems to be unique in lacquer, and, as far as I know, in porcelain. The method was infinitely tedious—layer after layer of lacquer (the sap of the lacquer tree) had to be laid on, with an interval of several days between each operation for drying, until a sufficient depth of material had been built up. Then the carver began his work, knowing the smallest slip would

mean disaster. It was a specially delicate operation when several layers of different coloured lacquer were involved—the carver had to judge to a hairsbreadth how to present his picture so that the various colours should all play their part.

About thirty small jade carvings represent this other peculiarly Chinese craft during the 300 years covered by the exhibition, with the warning that nobody yet knows how to date jades with any exactitude. I can see people bickering amicably over one or two of them and can sit back comfortably in the knowledge that if Professor Hansford doesn't know the answer, the rest of us need feel no shame at our ignorance. So far, dating is a matter of analogies between the style of the jades and that of Ming porcelains, and not every eye will see the same picture. There are some notable pieces, with the carver making subtle use of the

various markings of the stone to emphasise the animal's hindquarters much as a painter in oils would accent a particular point of his design with a highlight, and a gay little group of two horses and a monkey, the latter preparing to mount one of the horses—a really brilliant composition, showing a marvellous understanding of the material and making every possible use of its different streaks of colour from white to grey and brown. Also there is the small vase shown on the facing page—two fish leaping from the water, one of them changing into a dragon, which I presume refers to the story in the famous painting of the carp fighting upstream against the rapids which, we are told, used to be on the wall of the Examination Hall at Nanking. When the carp worked hard enough he changed into a dragon; so might the earnest candidate for the Civil Service examination pass with honours and become a lordly bureaucrat.

All these, not to mention some superb *cloisonné* and a bronze or two, are so intriguing that one almost forgets what is, after all, the main interest of the Society and—in popular esteem—the chief glory of the Dynasty—the porcelain. There is a wonderful series of early blue and white—and "early" in this connection means the fifteenth century, not later—and some notable examples of the lovely copper-red monochromes which defied all attempts at imitation in Europe for 400 years. Then there are the various polychrome wares, not least among them the vase of Fig. 1—a noble shape anyway, but wholly splendid because of its opulent colouring of turquoise, white and yellow-brown on a deep blue ground. The catalogue reminds those of us old enough to remember that it was this class of Ming porcelain which inspired Diaghileff for the décor of several of the settings for the Russian Ballet just after the 1914 War. Nine pieces are white painted with red, of which the bowl of Fig. 2 seems to me something beyond the dreams of

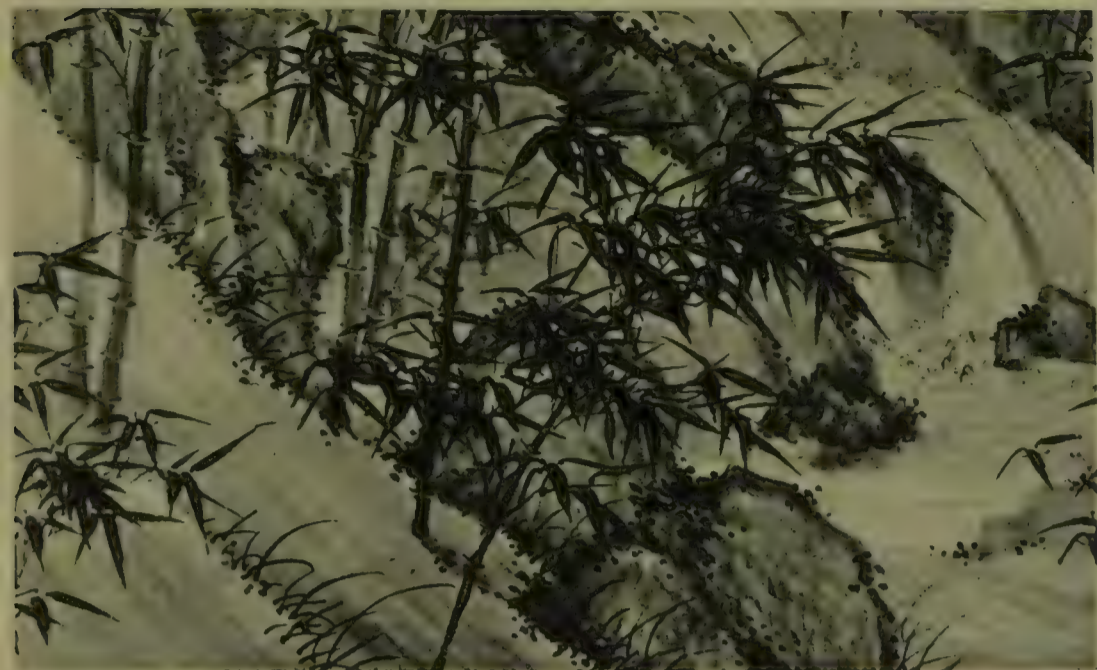


FIG. 3. "THE LACQUER ALONE IS WORTH A VISIT": A DEEPLY-CARVED RED LACQUER ROUND BOX AND COVER DECORATED WITH NARCISSI. YUNG-LO MARK. (Diameter, 5½ ins.) (Mrs. Walter Sedgwick.)

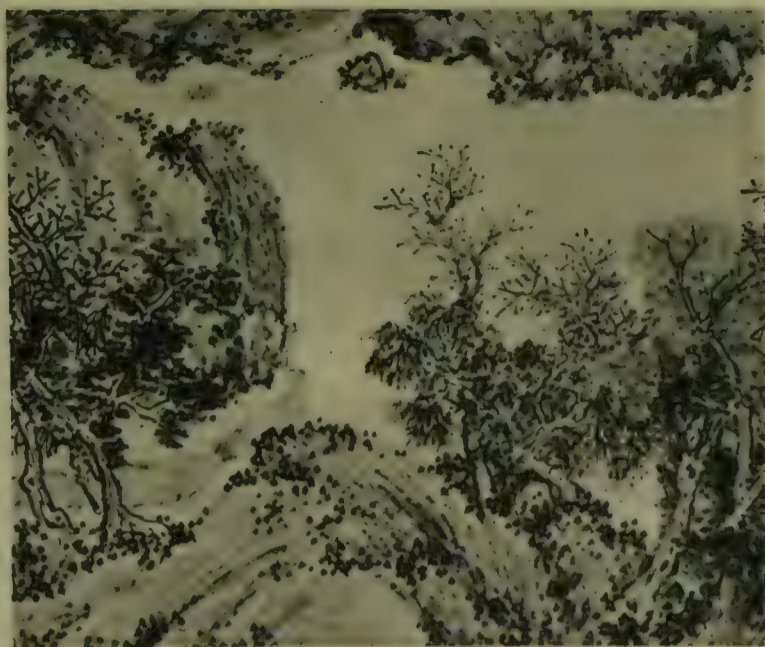
mortal man. We are accustomed to think of the arts of these three centuries as characterised by glowing colours rather than by reticence. The inclusion of so many paintings, the majority in monochrome, is a reminder that the tradition of painting, already several centuries old by the time the first Ming Emperor ascended the throne, remained as strong as ever. At this time the West, with its insistence upon the importance of Man as the measure of all things, was embarking upon a wholly different course; we scarcely discovered the delights of landscape for itself until the day before yesterday.

The exhibition remains open until December 14. Until it closes I for one shall remain in a state of benign intoxication without recourse to alcohol.

MASTERPIECES OF MING ART: FROM A SUPERB LONDON EXHIBITION.



"SPRING RAIN BY THE RIVER HSIANG": A DETAIL FROM THE MAGNIFICENT HANDSCROLL BY HSIA CH'ANG (1388-1470). (Ink on paper; 17½ by 20 ft. 6 ins. total length.) (Staatliches Museum, Berlin.)



RIVER LANDSCAPE: A DETAIL FROM A HANDSCROLL BY SHEN CHOU (1427-1509), WITH AN INSCRIPTION SIGNED AND DATED 1501. (Ink on paper; 11½ by 12 ft. 8½ ins. total length.) (Dr. Franco Vannotti.)



A FIFTEENTH-CENTURY CLOISONNE TING WITH TWO SIDE HANDLES IN CHAMPLEVE AND THREE GILT-BRONZE ANIMALS ON THE COVER. (Height, 5 ins.) (Mr. T. B. Kitson.)



IN THE FORM OF TWO FISHES LEAPING FROM THE WATER: A LIGHT-GREEN CARVED JADE VASE IN THE EXHIBITION AT THE ARTS COUNCIL GALLERIES. (Height, 6½ ins.) (Lord Cunliffe.)



AN EARLY MING DEEPLY CARVED RED LACQUER DISH DECORATED WITH A LANDSCAPE CONTAINING A PAVILION AND FIGURES. HSUAN-TE MARK. (Diameter, 13½ ins.) (Royal Scottish Museum.)



A SUPERB EXAMPLE OF MING BLUE-AND-WHITE PORCELAIN: AN EARLY-FIFTEENTH-CENTURY DISH OF SAUCER SHAPE WITH AN UNGLAZED BASE. (Diameter, 16 ins.) (Mrs. Leopold Dreyfus.)

Spreading over nearly 300 years—1368-1644—the Ming Dynasty saw many outstanding developments in the art and culture of China. "The Arts of the Ming Dynasty" is the title of a superb exhibition arranged by the Arts Council and the Oriental Ceramic Society, for which nearly 400 pieces have been assembled to give "an all-round view of the culture of this great Dynasty." The exhibition, about which Frank Davis writes in his article this week,



DECORATED IN UNDERGLAZE BLUE AND T'OU TS'UI ENAMELS: A POLYCHROME OVIFORM VASE. CH'ENG HUA MARK AND PERIOD. (Height, 3½ ins.) (Percival David Foundation.)

continues at 4, St. James's Square, until December 14. There is an especially striking group of Ming paintings, many of which have been lent from abroad, and these provide a magnificent background for the rest of the exhibition, which includes printed books, ink-cakes, textiles, ceramics, lacquer, metals, cloisonné, and carvings in jade, ivory, rhinoceros horn and bamboo. Thus visitors to this exhibition can compare the many varied branches of Ming art.



THE WORLD OF SCIENCE.



A PARTICULARLY stimulating letter has reached me from County Antrim, Northern Ireland. The writer recalls that recently, in describing the finding of gone-wild kittens, I mentioned that we took care not to go too near them in case their returning mother should detect the scent of an intruder and abandon her litter. She continues:

One knows that birds will abandon a nest of young for the same reason. Why? What is the biological reason, or instinct, behind this reaction? It might be understandable if the young had been damaged, on the principle of eliminating the unfit. But what do the parents, or "nature," stand to gain by abandoning a good family? It can hardly be fear on the part of the mother, as both cats and birds are normally such devoted parents, and defend their young bravely if attacked. The whole thing seems most contradictory, and, further, I completely fail to detect in myself, a human mother, even the inhibited rudiments of a similar reaction. Surely one's immediate reaction would be to stay at home and not leave the family alone again.

Perhaps my first comment on this should be that in approaching the kittens cautiously I was reacting to a general principle, which I prefer to observe, that one should cause as little disturbance as possible "just in case" harm might result. On reading Mrs. Jean Todd Martin's letter, quoted above, it did occur that this might be one of those things we all believe and which is, in fact, fundamentally wrong. Then I reviewed as much as I could remember in the hope of coming to some solid conclusions.

The first conclusion came very readily: that I had not thought sufficiently about it in the particular instance in question. Those kittens were sufficiently advanced so that the most the mother was likely to do would be to lead them away to another lodging-place. How she would accomplish this I do not know precisely, but should she, in this theoretical situation, attempt to carry one of the kittens by the scruff, then she would have taken the first step towards a possible infanticide. At the stage these particular kittens had reached this would be unlikely, which is why I have described it as a theoretical situation.

When an animal (*i.e.*, a mammal) gives birth there follow certain essential duties. She must dispose of the after-birth, lick her offspring clean, heal the stump of the umbilical cord by licking, and continue to lick in the days that follow, for the cleanliness of the offspring. Where the young are born in a nest, she must also dispose of their excrement. All these duties involve the use of the mouth, tongue and teeth, and taken together we may say there is a fine dividing line between these duties and affection, on the one hand, and infanticide, on the other. Thus, in conditions of security and contentment the natural flow of maternal impulses will result in an affection which manifests itself in licking. Even adult animals will groom each other, thereby achieving a dual result. Each will tend to groom the other on those parts it cannot easily reach itself, and it will at the same time release those emotional impulses that generate social bond-forming behaviour.

In adverse circumstances, the mouth that should have caressed is apt to kill not because of

DISTURBED MOTHER-LOVE.

By MAURICE BURTON, D.Sc.

lack of mother-love, or courage, or any of the noble qualities, but because the poor beast is overwrought and confused. So to speak, it confuses the use it should make of the mouth. The impulse to lick for hygienic purposes becomes distorted. Even if the intention is to carry the youngsters to a new nest, the mere taking them by the scruff to transport them induces a situation where a distortion of nervous mechanism can result in a chewing action, so that cannibalism takes the place of mother-love.

A particular example of this occurred recently in our garden when a cat caught a wood-mouse.

The mouse managed, during the course of the cat's playing with it, to escape and run up a rose-bush. This situation has come about on several occasions. This time my daughter caught the mouse and put it into a box, together with some nesting materials. Later that day it gave birth to a litter, two of which it killed, and the rest it neglected, so that they died. This is not surprising. Probably no one of the events alone would have resulted in this contradictory behaviour, but all together were too much for the mother.

The causes can be seen as fear, insecurity and shock. Even in less catastrophic circumstances than the one I have

keeping the society or community from chaos or disintegration. A second biological implication may be that the young are more expendable than the adults. This might appear a contradiction as compared with the known instances of mothers facing dangers in defence of their young, unless we remember that, except when threatened with the human predator, animal mothers usually win, and survive, although they may lose a youngster in the process.

What has been said of mammals is in the main true of birds. When an egg hatches, the hen removes the fragments of shell, taking them from the nest and dropping them some distance away. She will also keep the nest tidy, removing foreign bodies, including parasites, usually swallowing such things. She turns the eggs with her bill during the course of incubation, she feeds the young with her bill, she removes the excreta. It is not surprising to find, therefore, that birds disturbed, shocked or made to feel insecure may carry off their own eggs, eat them then, or even devour them in the nest, or do the same with the young.

Shock may be of many kinds. One of the worst for a sitting hen arises from human kindness. To creep up, silent and unobserved, to a hen on a nest, and then suddenly come into her view, may shock her so that she abandons her nest.



A EWE WITH HER OWN LAMB WHICH SHE RECOGNISES BY ITS SCENT. IF IT IS A STRANGE LAMB, SHE WILL BUTT IT AWAY AFTER SMELLING IT. THIS PRESERVES THE SOCIAL STRUCTURE OF THE FLOCK BY KEEPING THE CORRECT LAMBS WITH THEIR RIGHTFUL EWES.



CRADLED BETWEEN ITS MOTHER'S PAWS: A YOUNG KITTEN ENJOYING THE CONDITIONS OF SECURITY AND CONTENTMENT IN WHICH THE NATURAL MATERNAL IMPULSES RESULT IN AN AFFECTION.



A PICTURE OF CONTENTED MOTHERHOOD: A CAT SUCKLING THE KITTENS WHICH SHE HAS BROUGHT INTO A WORLD OF SEEMING SECURITY.

The relationship between parent and offspring may be, in the first instance, physiological, but it is later cemented by a psychological bond which is difficult to break. In the early stages, however, disturbances or threats to security can warp the physiological processes and cause irrelevant behaviour leading to infanticide.

Photographs by Jane Burton.

described, these can still operate, in the fear, insecurity and shock of an unfamiliar situation, even if this is only an unfamiliar scent, disturbance of the nest, or of its surroundings, and so on. One biological implication is suggested by the behaviour of a ewe to a strange lamb. She smells it, and butts it away. This preserves the social structure by keeping the correct lambs with their rightful ewes. In general terms, fear of the unfamiliar, in human and animal societies, ensures orthodoxy of behaviour, thus

It is kinder to make a noise at some distance from the nest to alert the sitting parent, after which there will be little chance of shock to her. Another situation to be avoided is to disturb or alter radically the surroundings of the nest. The effect on a bird will be similar to the shock a man or woman experiences on returning home to find the front-door forced open with a jemmy or torn from its hinges. We do not, in such circumstances, abandon our homes or indulge in other excesses, for two good reasons. The first is that we enjoy the advantages of a more secure social organisation. We can call the police, ask the insurance company to pay for the loss, and employ a carpenter to make good the damage. Meanwhile, neighbours will help to comfort us and soothe our shaken nerves. Secondly, we enjoy the great blessing of being able to think things out and put events into the correct perspective.

So to answer another of the main questions raised in Mrs. Martin's letter, I would say that fear of an aggressor or predator and fear of the unfamiliar, the unknown, are two different things. Most female animals when faced by a natural enemy become lion-hearted in defence of their young. Facing the unfamiliar induces a set of shock reactions which will be variable in degree, according to the situation and the temperament of the individual concerned, the results of which do often appear contradictory.

PERSONALITIES AND EVENTS OF THE WEEK.

PEOPLE IN THE PUBLIC EYE AND NOTABLE OCCASIONS.



A GREAT DIAMOND MAGNATE: THE LATE SIR ERNEST OPPENHEIMER.

Sir Ernest Oppenheimer, the leading figure in the production of diamonds, died, aged seventy-seven, on Nov. 25. He first entered the diamond industry as an office boy in London. Co-operating for many years with his (late) elder brother, he formed the Anglo-American Corporation of South Africa and held important posts in many other concerns.



AN INTERNATIONAL AFFAIRS AUTHORITY: THE LATE SIR A. ZIMMERN.

Sir Alfred Zimmermann, who held important positions in the League of Nations organisation and in U.N.E.S.C.O., and who was Montague Burton Professor of International Relations at Oxford from 1930 to 1944, died at his home in Connecticut, aged 78, on Nov. 24. His "The League of Nations and the Rule of Law" was published in 1936.



HONOURED IN PARIS ON HIS SEVENTIETH BIRTHDAY: FIELD MARSHAL LORD MONTGOMERY WITH (L.) GEN. NORSTAD. Field Marshal Lord Montgomery, who was seventy on Nov. 17, attended on the next day a birthday dinner given in his honour in Paris by his fellow staff officers at Supreme Allied Headquarters. General Norstad, the Supreme Allied Commander, presided.



A NUCLEAR POWER APPOINTMENT: MAJOR-GENERAL D. J. KEIRN, U.S.A.F.

Major-General D. J. Keirn, of the U.S. Air Force, has been appointed to a newly-created American office for directing the development of nuclear power propulsion for aircraft and missiles, it was announced in Washington on Nov. 20. Major-General Keirn was previously in charge of work on nuclear aircraft for the United States Air Force.



THE NEW PRESIDENT OF CZECHOSLOVAKIA: MR. ANTONIN NOVOTNY.

On November 19 the National Assembly in Prague elected Mr. Antonin Novotny as President of Czechoslovakia in succession to Mr. Zapotocky, who died on Nov. 13. Mr. Novotny, who is fifty-two, will retain his post as First Secretary of the Czechoslovak Communist Party. He joined the Party in 1921 and was admitted to the Central Committee after the war.



THE CANADIAN TRADE MISSION ARRIVES: SIR D. ECCLES (SECOND LEFT) GREETES MR. GORDON CHURCHILL. The fifty-seven-strong Canadian trade mission, led by Mr. Gordon Churchill, Minister of Trade and Commerce, which is to spend some weeks touring Britain and hopes to help British exports to Canada, arrived in Britain by air on November 22.



LEAVING FOR THE ANTARCTIC: RELIEF PERSONNEL FOR THE ROYAL SOCIETY BASE AT HALLEY BAY BEFORE THEY LEFT SOUTHAMPTON. Further stores and men for the Royal Society base at Halley Bay, in the Antarctic, left Southampton in M.V. *Tottan* (540 tons) last week-end. Seen above before embarking are: Flt.-Lt. B. K. Brooker, Mr. B. G. Ellis, Mr. J. A. Smith, Sgt. E. J. Gane, Lt. J. F. Glennie, R.N., and Dr. A. F. Moore.



AT THE PALACE IN MONACO: PRINCESS CAROLINE, IN MONEGASQUE DRESS, WITH PRINCESS GRACE. During the recent National Day of Monaco, Princess Caroline, dressed in Monegasque national costume, appeared on the balcony of the palace in Monaco in the arms of her mother Princess Grace, and with Prince Rainier.



AWARDED £2500 EACH IN THEIR LIBEL CASE: MR. CROSSMAN (LEFT), MR. BEVAN (LEFT CENTRE) AND MR. PHILLIPS (RIGHT). Mr. Aneurin Bevan, Mr. Richard Crossman and Mr. Morgan Phillips were each awarded £2500 damages for libel against The Spectator Ltd. on Nov. 22 in respect of an article about an Italian Socialist convention. The trial was in the High Court before the Lord Chief Justice and a jury. The article, published on March 1, was by Miss Jennie Nicholson.



A DISTINGUISHED CAREER: THE LATE EARL OF DROGHEDA.

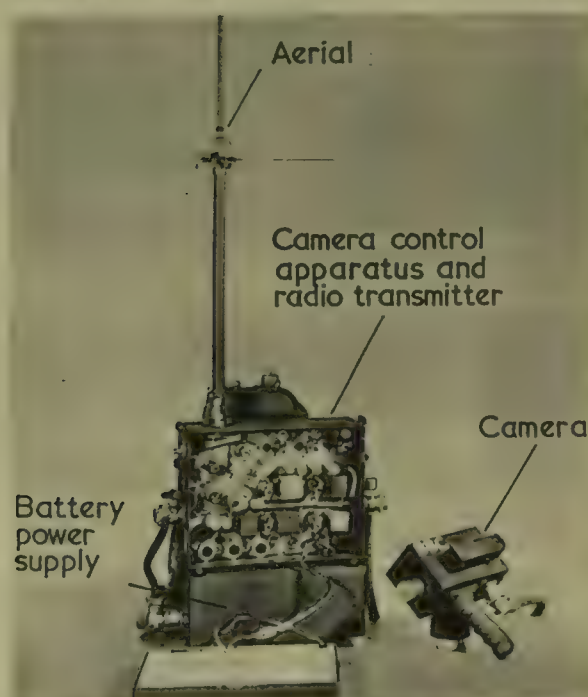
The Earl of Drogheda, who was Chairman of Committees and a Deputy Speaker in the House of Lords, died aged seventy-three on November 22. During the last war he was first Joint-Director, and then Director-General in the Ministry of Economic Warfare. He was Chairman, the Cinematograph Films Council (1944-54), Chairman, Films Selection Board (1946-54), and also Chairman of the committee of inquiry into overseas broadcast services, set up in October, 1952.



A PRESENTATION FOR AN ACT OF BRAVERY: SUPT. R. R. REYNOLDS AND FIVE RECIPIENTS OF ROYAL HUMANE SOCIETY TESTIMONIALS.

Four film technicians and a Mr. P. Anthony were presented with Royal Humane Society testimonials for bravery at Golders Green police station on Nov. 21. The five men rescued two occupants of a car which had crashed into deep water. Above are (l. to r.) A. Newvell, H. Bustin, B. Shaw, F. Eaton, Supt. Reynolds and P. Anthony.

A NEW RADIO-CAMERA; AND FLOODS AND A WAR MEMORIAL IN TUNISIA.



ACQUIRED BY THE B.B.C.: A FRENCH RADIO-CAMERA WHICH IS A COMPLETE ONE-MAN MOBILE OUTSIDE BROADCAST UNIT IN MINIATURE.

The radio-camera equipment shown above, opens up exciting possibilities of transmitting "live" television pictures in previously impossible conditions. The equipment consists of a Vidicon television camera and control unit, a transistorised waveform generator, a radio transmitter, operating in the VHF range, and battery power supplies.



WITH THE NEW RADIO-CAMERA: MR. PETER DIMMOCK, HEAD OF THE B.B.C.'S TELEVISION OUTSIDE BROADCASTS.



BOUGHT BY THE B.B.C. FOR EXPERIMENTAL USE: THE RADIO-CAMERA WHICH CAN BE CARRIED AND OPERATED BY ONE PERSON.



AFTER TWO DAYS' DELAY OWING TO THE FLOODS: A GENERAL VIEW OF THE UNVEILING CEREMONY AT THE MEDJEZ-EL-BAB MEMORIAL ON NOVEMBER 18.



SHORTLY BEFORE UNVEILING THE MEMORIAL: GENERAL SIR KENNETH ANDERSON (IN UNIFORM, CENTRE), STANDING WITH OTHER NOTABLE GUESTS.



AT THE HEIGHT OF THE SERIOUS FLOODS IN TUNISIA: MOTORISTS STRANDED ON A MAIN ROAD WHICH HAD SUDDENLY TURNED INTO A RIVER. (Photograph by "British Movietone News.")

The unveiling of the Medjez-el-Bab War Memorial to "the Soldiers of the British Commonwealth and Empire who gave their lives while serving in the First and Eighth Armies in Algeria and Tunisia and have no known grave" was due to take place on November 16, but owing to the very serious floods which suddenly struck Tunisia on that day the ceremony had to be postponed. At least eight Tunisians were drowned and others were rescued by British servicemen who were to attend the unveiling. Many of the British visitors were



DURING THE WORST FLOODS EXPERIENCED IN TUNISIA FOR A CENTURY: A RIVER IN FULL SPATE THREATENING A ROAD BRIDGE. (Photograph by "British Movietone News.")

trapped in the floods but none came to any serious harm. The unveiling finally took place on November 18, but the Secretary of State for War and many others, including relatives of those commemorated, who had come to Tunisia for the ceremony, had had to return to England before this. Even after the postponement General Sir Kenneth Anderson, who commanded the First Army throughout the North African campaign and who performed the unveiling ceremony, had to make a 16-mile detour to reach the Memorial, 40 miles from Tunis.

MARITIME, MILITARY AND AERONAUTICAL: A MODEL AIRCRAFT RECORD AND OTHER ITEMS.



HOLDING THE MODEL AIRCRAFT WITH WHICH HE BROKE HIS OWN WORLD RECORD: MR. RAYMOND GIBBS, 25-YEAR-OLD MODEL AIRCRAFT ENTHUSIAST FROM ILFORD.

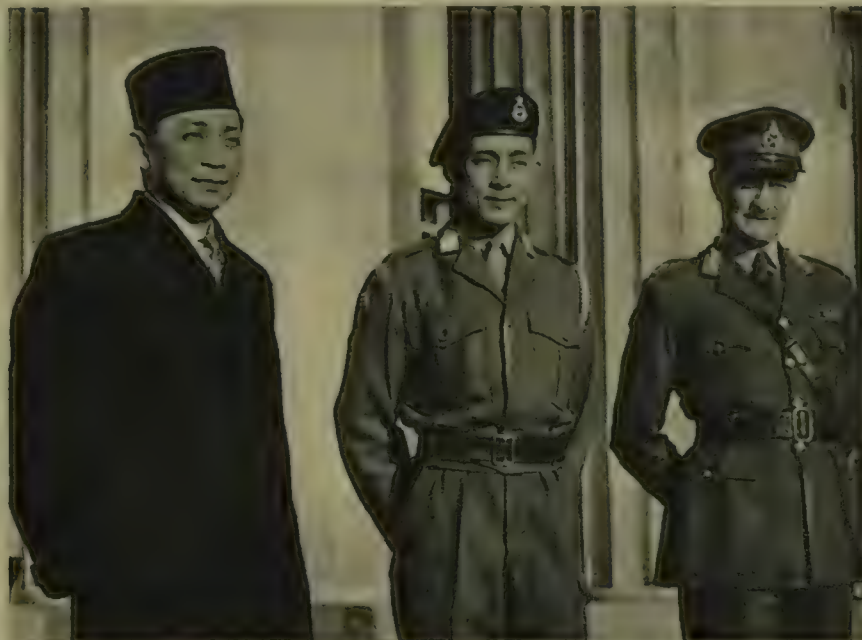


BREAKER BY 6 M.P.H. OF THE WORLD RECORD FOR 5-c.c.-ENGINEED AIRCRAFT AT HESTON AERODROME ON NOVEMBER 17: THE MODEL AIRCRAFT WHICH FLEW AT 152 M.P.H.

On November 17 at Heston Aerodrome, Middlesex, Mr. Raymond Gibbs flew on control lines a speed model aircraft, powered by a new 5-c.c. engine, at 152 m.p.h.—six miles faster than his own world record. Mr. Gibbs, who runs a model aircraft shop at Wanstead, designed the aircraft himself, and the engine was designed and built by Mr. Fred Carter, a Leyton watchmaker. The new world record, which was announced by the Society of Model Aeronautical Engineers, Ltd., is subject to ratification.



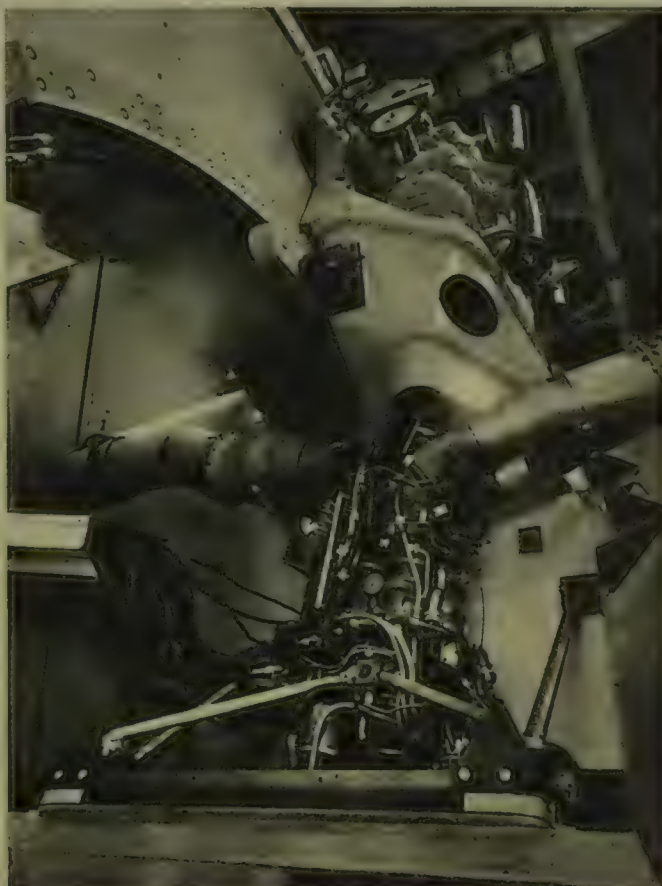
LAUNCHED AT BELFAST, ON NOVEMBER 22, BY A RADIO TELEPHONE LINK WITH AUSTRALIA: THE PORT LINE'S NEW CARGO VESSEL, *PORT INVERCARGILL*. Mrs. D. F. Middleton, wife of a Director of the Port Line, Sydney, launched the Line's new vessel *Port Invercargill*, although she was 12,000 miles away from the Harland and Wolff Belfast yard, where the ceremony took place. Speaking from Australia by radio, she named the vessel, and then pressed a button which launched the ship in Ireland by radio impulse.



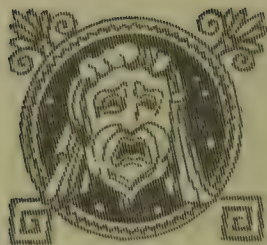
AT THE ROYAL MILITARY ACADEMY, SANDHURST: THE HIGH COMMISSIONER FOR THE FEDERATION OF MALAYA WITH HIS SON (CENTRE) WHO IS A CADET THERE. On November 22 Dato Nik Ahmed Kamil, the High Commissioner for the Federation of Malaya, visited the Royal Military Academy, Sandhurst, where his son is an officer cadet. Our photograph shows the High Commissioner and his son with Major-General R. W. Urquhart, who took up his appointment as Commandant earlier this year.



USED FOR TESTING HELICOPTER ENGINES: THE INSTRUMENTATION OF THE UNIVERSAL TEST BED INSTALLED BY D. NAPIER AND SON, LTD., AT THEIR PARK ROYAL WORKS. This Universal Test Bed has been installed at the Park Royal branch of the Aero Gas-Turbine Division of D. Napier and Son, Ltd., of Acton, for the testing of the *Gazelle* helicopter engine at all angles. It can also be used for the testing of other engines in the future, whatever their angles of installation.



RECENTLY BROUGHT INTO USE: THE UNIVERSAL TEST BED FOR TESTING THE RUNNING OF THE *GAZELLE* FREE-TURBINE ENGINE AT ANY ANGLE BETWEEN VERTICAL AND HORIZONTAL.



THE WORLD OF THE CINEMA.

TERROR WITHOUT PITY.

By ALAN DENT.

ARISTOTLE, of course, meant tragedy pure-and-absolute when he said that this form of drama should purge us with both pity and terror. And I am nearly sure—though Aristotle is not generally at my elbow or beside my bed—that he insisted on both pity and terror being present, and in the right proportion for the nature of the chosen theme.

Without pity we get no tragedy at all, but only what we call to-day the "thriller"; and with no admixture of terror we arrive at mere sentimental melodrama of the sort we dismiss—when we have put away our handkerchiefs—as "sob-stuff." Theoreticians are now done with, good reader! They have been summarily re-stated—as indeed they should be occasionally—only to place the week's two major films in their proper category. Both "An Eye for an Eye" and "Crime in the Streets" are films of terror. But the French film, a terrible and unyielding study of revenge, has a pinch of pity in its composition which makes it a work of art. The American one, on the other hand, is a raw study of adolescent delinquency in a New York slum which has no pity or alleviation in it at all—only a mawkish ending which is forced upon it to send us home with the notion that *something* can be done.

In "An Eye for an Eye"—spell-bindingly well directed by André Cayatte—an overworked French surgeon in the Near East is marked down for revenge by a small, stout Arab who thinks that the surgeon is responsible for his wife's death. He is not responsible—or not quite responsible. It is just one of those damnably circumstantial things. If the Arab had driven his sick wife to the hospital just five minutes earlier, the surgeon would not have gone off duty for the night. If the telephone summoning him back to the hospital had rung

around, or leave your little car around, just to remind him all the time of your existence. Next you take more violent action, since you now have him thoroughly on edge. You arrange that he be summoned professionally to a distant village in the mountains where he has never been before and where there is a very sick man urgently in

OUR CRITIC'S CHOICE.



CURD JURGENS AS DR. WALTER (RIGHT) AND FOLCO LULLI AS BORTAK IN THE FRENCH FILM "AN EYE FOR AN EYE."

In choosing these two actors from "An Eye for an Eye" Alan Dent writes: "Curd Jurgens, a distinguished German actor, and Folco Lulli, an Italian one, give a haunting double performance, respectively, playing a French surgeon and an Arab merchant, in André Cayatte's 'An Eye for an Eye.' It is a pitiless story of revenge, supposedly happening near Beirut but actually filmed in North Africa."

The wilderness you lead him through is of a positively *lunar* hideousness—a landscape which ought to convince any filmgoer with any lingering doubts on the subject that Mankind's present ambition to land on the moon—that stark, airless, lifeless, burnt-out cinder stuck in outer space at what, I hope, will for ever be the insurmountable distance of a quarter-million miles or so—is supremely idiotic. This film's final shots were taken in what must be the world's ugliest desert. There are no flora, and the only fauna are jackals and vultures—both watchful and both hopeful. It is here that you finally dispose of your victim, who succumbs to hunger, thirst, and the exasperation of being continuously misdirected. "Revenge is a kind of wild justice," said Bacon. But there is also a kind of wild justice in seeing the avenger avenged. Let me not disclose the actual ending of this powerful story, but let me only say that the horrible laughter with which it comes to an end haunts me still.

It is the single-minded little revenger's genuine grief for his wife—an emotion stressed by the way in which the dead woman's photograph keeps on reappearing in the unlikely places—which gives "An Eye for an Eye" a certain redemptive tragic quality. But there is no ruth or mercy or even sorrow in "Crime in the Streets" (directed by Don Siegel). This is just a revolting tale of a juvenile gang-leader who plans to murder a man who had smacked his face, saying: "You and your gang make a cesspool of this street." The realism of the whole thing is brutal enough to be almost comical. But the end, in which the hoodlum bursts into penitent tears because his kid-brother, with a knife at his throat, exclaims: "Frankie, you're my brother—I love you!"—this proved too much for most film critics, and far away too much for me.

Finally there has been "The Diary of Major Thompson," which is a somewhat desolating farce



"A RAW STUDY OF ADOLESCENT DELINQUENCY IN A NEW YORK SLUM": "CRIME IN THE STREETS"—A TENSE SCENE WITH FRANKIE DANE (JOHN CASSAVETES; RIGHT) AND LOU MACKLIN (MARK RYDELL; CENTRE) USING AN UNFORTUNATE PASSER-BY TO REHEARSE A MURDER. (LONDON PREMIERE: PARIS PULLMAN, NOVEMBER 7.)

only two minutes, or even one minute, earlier, he would not have mixed himself a drink, put a Chopin valse on his gramophone, and sat down to relax after an exhausting day. As it is, he tells his competent or all-but-competent assistant to deal with the emergency-case (as any other surgeon would imaginably have done in the same set of circumstances)—and his doom is sealed!

The revenge planned by the terrible little square-shaped Arab is elaborate and merciless and subtle and slow. This, apparently, is the best way to kill a doctor when you are convinced that he is responsible for the demise of your wife or anyone else dear to you. You first of all deprive him of several nights' rest by telephoning him at all hours of the night and replacing the receiver the moment his voice answers. You then stand sinisterly

no answer and don't even appear to hear. You tell him that your car, too, is disabled, but that you can guide him through the mountainous desert to Damascus if he is willing to walk. This is only the beginning, not the end, of your calculated cruelty.

OTHER CURRENT FILMS.

"END AS A MAN" (Generally Released; November 18).—Brutality and injustice in an American military academy, the chief brute being almost alarmingly well played by Ben Gazzara.

"MY MAN GODFREY" (Generally Released; November 18).—An old comedy re-made and re-acted, but still pleasantly frisky and even witty in its inconsequent way. June Allyson teases and capers agreeably.

"THE LITTLE HUT" (Generally Released; November 18).—The desert-island hut in question is almost too little for that luscious big girl, Ava Gardner; and the island itself is rather too small to hold her and Stewart Granger and David Niven. But much of the wit of André Roussin's famous comedy has somehow evaporated.



"A SOMEWHAT DESOLATING FARCE": "THE DIARY OF MAJOR THOMPSON"—THE LATE JACK BUCHANAN (LEFT) IN THE TITLE-ROLE IS HORRIFIED BY THE DRIVING OF M. TAUPIN (NOEL-NOEL). (LONDON PREMIERE: BERKELEY CINEMA, NOVEMBER 21.)

for quite a number of reasons. It is the last film made by Jack Buchanan, that most debonair of actors, just before his lamentable death. It accords him nothing like an adequate part. It is a film made by that usually witty and original director, Preston Sturges, at nothing like his best. The script tries so hard to be universally comprehensible that it is largely unintelligible. The action is a bewildering series of flash-backs and throw-forwards. The English spoken by Martine Carol as Major Thompson's French wife cannot be followed at all and has not even the charm of inarticulacy. The whole thing is a humourless yet boisterous romp which sends us home not a little bewildered and definitely sad. Even the Greeks—with Aristotle at their head—would have no word for "The Diary of Major Thompson."



SHOWING THE GRACEFUL UNDERWATER LINES OF *MAYFLOWER II* WHICH ARE BELIED BY HER BLUFF APPEARANCE WHEN AFLOAT : A PHOTOGRAPH TAKEN DURING HER RECENT OVERHAUL IN A NEW YORK DRY-DOCK.

Before being towed to her final berth at Plymouth, Massachusetts, *Mayflower II* was overhauled recently in a dry-dock in Brooklyn, New York. Clusters of barnacles, which had gathered since the ship was launched in England over a year ago, were scraped off, her seams were to be re-caulked and she was to be

given a new coat of anti-fouling paint. *Mayflower II*, the replica of the ship in which the Pilgrim Fathers crossed the Atlantic, was to be presented as a British goodwill gift to the people of the United States at Plymouth towards the end of November. *Mayflower II* arrived in the U.S. on June 12.

THE WORLD OF THE THEATRE.

SEEING LIFE.

By J. C. TREWIN.

ALTHOUGH I am not addicted to space travel, and have no intention of booking an early passage to the Moon, I do like to peer into a new world. New, that is, to me. In "Bells Are Ringing," for example, one learns what goes on in a New York "answering service," though sociologists should not take this slightly eccentric report by Betty Comden and Adolph Green—it has been set to music by Jule Styne—as the last word on the subject. Still, it is good enough for me. I am cheerfully surprised to find it at the Coliseum, where musical plays lately have been as dull on one level as the report of a study circle on the ideology of Brecht would be upon another.

For the sake of "Bells Are Ringing," I feel inclined to send a message, "All is forgiven." (Or nearly all.) I am told that Janet Blair, who acts a gentle cyclone called Ella, is compared unfavourably in some quarters with a Miss X.Y.Z., her counterpart on a distant stage. I can only say that Miss Blair seems amply right, and that the first Coliseum audience confirmed this when it gave to her the kind of applause I have not heard at a musical play since "Annie Get Your Gun," also at the Coliseum (that was the birthday of Dolores Gray), and, of course, Drury Lane's fabulous "Oklahoma!" I said that the piece introduces us to a strange world. Here I write in trembling, for maybe everyone except myself is familiar with such a business as the "Susanswerphone," a wild title derived from the name of Sue, the proprietress.

Ella is a "Susanswerphone" girl. She becomes so interested in the private lives of her subscribers—her task is to take messages and to relay them—that we are not astonished at the final tidings of a wedding peal. The piece is simple enough in outline, but its librettists have managed to fill the outline with enjoyable extravagance. There is a scene when Ella, in a subway car filled with what appear to be the angrier, glummer citizens, gets them all into song and dance with a mere "Hello, hello there!" It is contagious. I felt, by the time it was over, that I might have vouchsafed a smile even to my sternest enemy.

Miss Blair, enthusiastic red-head, roams New York like a civilised Pollyanna. I have to summon Pollyanna when I speak of "Bells Are Ringing," because at first, for a grim moment or so, I did wonder whether this might not be a companion to the "Glad Play." Thank goodness, it is not. Ella, of "Susanswerphone," has her own method of spreading gladness, and it is not that of the young woman who, according to a stage direction, "beams and effervesces" when she sees a barrel of clothes intended for the Mission, and apostrophises it as follows: "And my dear friend, Barrel! Oh, don't you know me, Barrel? I'm Pollyanna—and you've furnished me with all my clothes since I was hardly born! See! This frock came out of your sister-barrel, and this lovely hat—and these shoes! And I thank you, dear Barrel, for I love every stitch you've ever given me, whether it fits or not. Dear—dear Barrel!"

Horrid—horrid Pollyanna! But I am sure that, had I been in that subway car, I should have danced with her warmly under the presiding influence of Miss Blair. There are other happy people:

Jean St. Clair, expertly gauche as Sue; George Gaynes, an expansively agreeable leading man; and Eddie Molloy, who runs a bookmaker's business with orchestration of its own. If you feel that is an odd phrase, then see "Bells Are Ringing," having first refreshed your memory of the works of Beethoven.



A PLAY ABOUT "THE ECCENTRICITIES AND VAGARIES OF A DOLLAR MILLIONAIRE": "THE HAPPIEST MILLIONAIRE" (CAMBRIDGE), SHOWING DANIEL MASSEY AS THE SHY YOUNG SUITOR, ANGIER DUKE, AND MAUREEN SWANSON AS CORDELIA, THE INDEPENDENT BIDDLE DAUGHTER.

that also took me into a world, of which I knew little. We were seeing life as Anthony J. Drexel Biddle lived it in Philadelphia during the First World War. He was probably a thoroughly sound fellow, and Robert Beatty portrayed him with a bland vigour that will grow in subtlety, I dare say, as the run progresses. But, sound though he was and devoted to Bible classes, alligators and prizefighters, I could not see that he was a stage-worthy figure, or that Kyle Crichton had managed to make anything memorable of the eccentricities and vagaries of a dollar millionaire, crammed into two easy-going acts.

Incidentals were pleasant. Thus Daniel Massey, as a shy young suitor, had a supple sense of comedy; and I observed nicely-considered performances by such people as

I know that this is an ephemeral piece. It may be that, two years from now, I shall be asking myself what it was about. But there are occasions when one wishes to express thanks immediately for something gay and unpretentious, and I do so here. (I am aware that it is probably wrong to praise something that is neither Declaration nor Spearhead nor Manifesto. Something, moreover, that keeps its temper and does not urge me to lose mine.)

At the Coliseum one senses an unwritten stage direction (and any erudite Gilbert and Sullivan man will get the allusion at once): "All dance off to get married as the curtain falls." I was less cheerful after "The Happiest Millionaire," at the Cambridge, though

John Wentworth, a butler who entered invariably with the question, "You yelled, sir?", and Maureen Swanson as the independent Biddle daughter. I was happiest with Gwynne Whitby (as the millionaire's wife): to watch her when she was silent was a lesson in the technique of listening, one of the most difficult matters on the stage.

So to St. Muriel's, "an academy for young ladies" in the 1860s. It was the "School" of T. W. Robertson's famous comedy, and it has now become the scene of a musical play of the same title, adapted—with lyrics—by Redmond Phillips, set to music by Christopher Whelen, and produced by Douglas Seale: the last production of his seven years at the Birmingham Repertory before he goes, laurelled, to the Old Vic.

I enjoyed "School." It is the quiet form of musical play, as opposed to the blithe racket of "Bells Are Ringing." Mr. Whelen's music has an air, and, though Mr. Phillips's lyrics are up-and-down, the whole thing is good enough to challenge the best of the intimate musical comedies we have met lately in London. It is founded, of course, on a firm basis—it was much wiser to adapt this than "Caste"—and, besides the gay singing of Eleanor Drew and the wistfulness of Pamela Beesley, we have such a true Robertsonian picture as that of Beau Farintosh with his chestnut "weepers": the old fop who moves suddenly to his proper age and a bath-chair. Kenneth Mackintosh acts him at Birmingham with precision. The play, under Mr. Seale's wise direction, should find a wider audience. It is a look at a world forgotten.



"MARGARET WEBSTER HAS DIRECTED THE PLAY WITH AN UNUSUAL COHERENCE": "MEASURE FOR MEASURE" (OLD VIC), SHOWING THE SCENE IN WHICH ISABELLA (BARBARA JEFFORD) PLEADS WITH THE NEWLY-RETURNED DUKE (ANTHONY NICHOLLS) FOR JUSTICE AGAINST THE DEPUTY, ANGELO (JOHN NEVILLE—LEFT).

At the Old Vic—to which Mr. Seale goes in the spring—we have another look at the sultry, corrupt world of Vienna: the never-never city of "Measure for Measure." It seems to be different whenever we meet it, though its people, headed by Angelo, the hollow pillar of the State, Isabella the chaste, and the fantastic Duke, should be as familiar in these days as any of the Shakespearians.

Margaret Webster has directed the play with an unusual coherence. It does not appear, as it has done sometimes, to be fitted together haphazardly. I shall remember the aspect of this Vienna in Barry Kay's Heaven-and-Hell set, its greys and pewter-blues and silhouettes; and, first, I shall remember figures of whom I hope to write again: Barbara Jefford, movingly single-minded as Isabella in her cloak of chastity, and John Neville, who is now one of our most feeling Shakespearian actors: let us forget the nonsense that seeks to denigrate him as a mere "gallery idol." Anthony Nicholls, the Duke, is better than at Stratford two years ago, though his voice is still (shall I say?) oddly over-ripe. Paul Daneman and Derek Godfrey show, relishingly, how to see life under the dubious Viennese moonshine.

OUR CRITIC'S FIRST-NIGHT JOURNAL.

- "DUBLIN PIKE FOLLIES" (Lyric, Hammersmith).—An intimate revue. (November 25.)
- "FAMILY ON TRIAL" (Guildford Theatre).—New play by John Wiles. (November 25.)
- "REQUIEM FOR A NUN" (Royal Court).—William Faulkner's drama. (November 26.)
- "ROYAL SUITE" (Princes).—A comedy by Ernest Vajda and Clement Scott Gilbert. (November 27.)

HOME NEWS: INVENTIONS AND INNOVATIONS; AND A BUST OF BLAKE.



WHERE A WIDE CHOICE AT MEALTIMES HAS BEEN INTRODUCED: THE ROYAL ARTILLERY DEPOT, WOOLWICH—SOLDIERS AT THE SERVICE COUNTER.



NOT LIKE THE OLD DAYS ! A GOURMET'S SELECTION OF DISHES FOR THE MIXED PERSONNEL AT THE R.A. DEPOT, WOOLWICH. The high reputation for good food of the R.A. Depot, Woolwich, has recently been further enhanced by the introduction of a new scheme which provides a much wider selection of dishes at each meal. The "miracle mess" at Woolwich is largely the work of Captain H. Cook, A.C.C.



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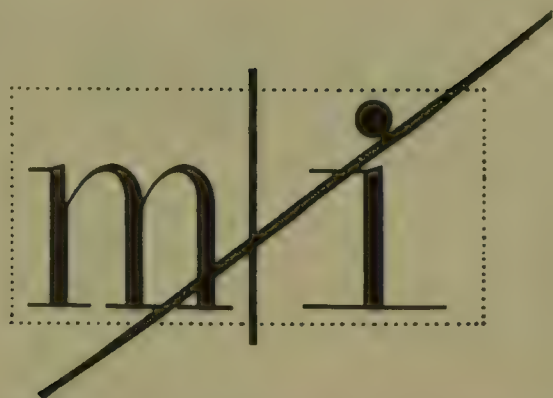
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PIECES FOR COLLECTORS

WHILE these words are being written, ordinary lovers of art are in the process of adjusting themselves to the notion that a very pretty Renoir landscape sold in London in 1926 for the considerable sum of £4,500 has now, at the Lury sale in New York, changed hands for more than £70,000. Such figures are above most of our heads. So, for that matter, is the bagatelle of 29,000 dollars (what is that at 2.80 to the pound?) given at the same sale for a Sèvres soup tureen. At first, one is liable to throw in one's hand and leave such astronomical calculations to the sputnik-minded—that is to say, to abandon all hope of ever acquiring anything worth while.

In fact, all the wise man has to do is to lower his sights and, if Renoirs and Rembrandts are out of reach, look for things which don't happen to be so fashionable but which can give him no less pleasure for £5, £10 or £50. Of these there are many, from good eighteenth-century miniatures which now seem to be more in favour than they were some years ago, to English water-colours by the lesser men (not to mention some unknown); the vast mass of pottery and porcelain from both East and West, and the thousand and one bits and pieces of every material which the ingenuity of the past has fashioned into something of quality—or if not of quality, at least of interest.

Newspaper reports of prices naturally emphasise the exceptional on the well-established principle that man bites dog is news, whereas the reverse is not. It is as well to be reminded occasionally that in the average goodish but not spectacular London sale of pictures or other works of art 200 lots will be sold for perhaps £5000. Of this sum perhaps five items will go for £100 or £200 each, another ten or twenty for £50 each.

Deduct £1000 or £2000, therefore, from the total, divide, say, £5000 by 150 or so, and it becomes fairly clear that the modest, not too opulent, collector has a reasonably wide field for manoeuvre. Nor, it should be added, do dealers scowl at a man who does not happen to have £1000 in his pocket every time he enters their premises.

Perhaps, among the oddities of collecting, it is worth while recording the astonishing craze for nineteenth-century French glass paperweights from the factories at Baccarat and St. Louis. Within the memory of many, these Victorian delights were to be found in nursery cupboards for nothing and in side-street junk shops for 5s. Now the learned write beautifully illustrated books about them, an American society issues a bulletin and—if your great-grandmother happened to buy one of the rarer sort in her youth—you may find yourself the richer by several hundred pounds. Values—or rather prices—depend upon minute differences of pattern and colour. They emerge from modest obscurity fairly frequently at sales, and can be seen in considerable variety in at least four places in London: at Spink's, Lories, Delommes's and C. Davis.

If none of these are to your taste nor to your pockets there are thousands of European prints which can give great pleasure at a small cost, and hardly fewer Japanese prints. These do not often come on the market because really fine examples are rare in this country and, on the whole, are perhaps more admired than bought. It also requires a certain effort to understand them—not so much their wonderfully eloquent line, the way their makers manage to say so much in so simple a manner, but the background of the extraordinary self-centred civilisation which produced them.



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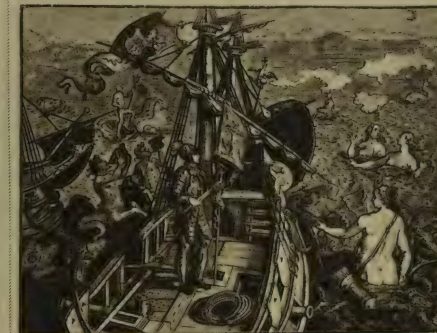
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NOTES FOR THE NOVEL-READER.

THE CHOICE OF THE WEEK.

PEOPLE may be fascinating as literature who would give one the horrors in flesh and blood, and it is rather the same with places. Only not quite, because they exist; we are safe from a personal encounter with Mrs. Gamp, but might actually, in the vicissitude of things, be dumped down in Central America. If you are disposed to recoil from this idea, "The Volcanoes Above Us," by Norman Lewis (Cape; 15s.), will not change your mind. The setting is Guatemala; and Guatemala, says the narrator, is not insipid enough—to give it tourist appeal, the "over-strong flavour" has to be taken out. "This is difficult in a country which lies under the shadow of thirty-two volcanoes, its towns rattled constantly by earthquakes, like dice in a box, its villages peopled by a race who never smile, but sometimes giggle in a foolish way in the presence of tragedy. Tourists who visit the Indian fiestas are chilled by the fact that they are conducted in silence. . . . The country is full of enchanters and werewolves, and its atmosphere," concludes David Williams, "for me at least, is indescribably sad."

David himself belongs; he inherited a coffee estate from his father and grandfather. Yet he is adrift, because the old planters and their world are on the way out. However, five years ago his *finca* was expropriated by the dictator, and he has turned its loss and the idea of getting it back into a kind of alibi. One day, there will be a fresh upheaval. . . . And so there is. It finds him in a Mexican gaol—and translates him to military command in Guadaloupe, his own district. The Chilam Indians have been giving trouble; that is to say, when the Universal Coffee Company seized their land, burnt their crops, tore down their houses and began herding them into a labour compound, some of the young men escaped with firearms. So they are now "bandits"; whereas the lucky ones who stayed put will be "cash-spending consumers" after five years' protective custody. This is a large assumption, for the *conquistadores* could do nothing with the Chilam; he simply went underground, to emerge as a "racial coelocanth," a kind of zombie, worked in his sleep by half a dozen old shamans. But Winthrop Elliot, the Central American manager of U.C. and only begetter of the Project, has complete faith in it. Meanwhile, he is making Guadaloupe fit for tourists by turning the shamans off their volcano, clearing away their "junk," abolishing the Chilam fiesta, which is no fun, and importing the *right* kind of local colour. . . .

This is a first-class documentary—dramatic and brilliant, funny and despairable. It is unbiased—one can understand anyone wanting to massacre the Chilams. And it is very well written. But David's own "case," and particularly his love-affair, neither fit into the document nor transcend it.

OTHER FICTION.

In "The Etruscan," by Mika Waltari (Putnam; 18s.), the hero has lost his memory on being struck by lightning: though he is Ionian-bred, and thinks himself a Greek refugee. In the revolt against Persia, he fired the temple of Cybele at Sardis, and became a war criminal. After the defeat, he and his comrade, the Spartan exile Dorieus, fetch up at Sicily in a pirate ship. Dorieus is a Gothic, burlesque figure; so is the pirate chief Dionysius; so is the Phoenician lady Tanagril; so, above all, is the narrator's temple-snatched Aphrodite, whom he calls Arsinoe. But the narrator is serious. Further, he has visionary powers, he can evoke storms, he is "recognised" by Etruscan strangers—he is, in fact, not merely an Etruscan but an Immortal, a "holy king." And the Gothic Odyssey—which includes a season in Rome, and Arsinoe's seduction of Coriolanus—is really a "mystery tour" to his beginnings.

I don't know why the Etruscans should seem more fabulous than Sinuhe's Hittites or Babylonians; yet to me they did. And, of course, the "Immortal" moments are ultra-fabulous. Feeling is not the strong point; but it is a remarkable work, and Dorieus sticks in the imagination.

In "Amorous Ghost," by Pierre Bessand-Massenet (Elek; 10s. 6d.), Panouche, a student, has had the loan of a flat in the Palais-Royal. It turns out to have a ghost—one of the "delectable ladies" advertised in the "Libertine's Informer" of 1802. The gentle Rose takes a fancy to him, making him free of her own circle and times. But he has already a girl friend, and there is a rather impudent young ghost on the floor above. . . . Graceful and amusing.

In "The Shadow of Time," by Christopher Landon (Heinemann; 13s. 6d.), a private detective named Harry Kent is called in by a hairdresser from Rye, a distracted father. The police have abandoned their search for his little girl. But there are things he was afraid to tell them. He has been getting weekly snaps of the child, all with the same background. He knows what they want, and it is not money. He daren't say what it is. He doesn't know who they are. . . . Harry's huge, disreputable friend Josh takes over the photographs, and makes the vital deduction—where to look. It is a large area of France. They have a week to go. . . . A lightweight, ingenious story, with a romantic-comedy climax: tense, but not too tense.

CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

IN the involved system of qualifying events for the World Championship, 1957 is the year of "zonal" tournaments. These represent the first stage in the arduous climb which continues through the "Interzonal" next year and, in 1959, to another World Championship "Candidates" Tournament designed, like those of 1953 and 1956, to produce an official challenger for the world title in 1960. In 1960 the three-year cycle will have turned its full and whilst the successful challenger is engaged in his match, "zonal" tournaments will be once again under way all around the world.

By an inspiration, the European zonal events have been split up this year. I should explain that whilst Portugal, for instance, may put forward one player only for the zonals, such countries as Hungary and Czechoslovakia, much stronger in chess, may—and do—enter three or even four. Each particular country's representatives used to compete in the same zonal. So at Prague, one might have three Czechs, three Hungarians, two Bulgarians, three Yugoslavs, etc., competing together, and at Bad Nauheim correspondingly three Germans, three Dutchmen, and so on; bunches of players competing, occasionally on team lines, in an event designed to be an individual one. For instance, suppose, towards the end of the contest, only one of the Czechs remained with any chance to qualify, one can imagine what might happen to a fellow-Czech who managed to destroy his chances by defeating him in the last round.

This year the various nationalities have been scattered among the three European zonal events, one in Dublin, one in Sofia and now one in Wageningen (Holland). So there has been one Hungarian competitor in each of these tournaments and one Czech; the Yugoslavs have been split between two events.

Quite apart from elimination of intra-national collusion, it has undoubtedly been a godsend to organisers, scraping for the £1500 or so needed to finance even such a relatively minor event as a "zonal," to be able to advertise it as a contest of so many different nationalities. Sixteen different national flags at the various boards, sixteen different flags fluttering outside the building (*That one is France anyway, you remember "The Tricolour"?*—No, but isn't it Holland when it's on its side?) make a far better show than six; and it is showmanship that lures in the shekels.

I detailed the eighteen nations represented at Dublin when reporting their zonal from there. At Wageningen (Holland), naming the players in the order of their scores after ten of the eighteen rounds, we have Szabo (Hungary), Larsen (Denmark), Unzicker (Western Germany), Trifunovic (Yugoslavia), Uhlmann (Eastern Germany), Donner (Holland), Olafsson (Iceland), Stahlberg (Sweden), Dückstein (Austria), Ivkov (Yugoslavia), Teschner (Berlin), Kolarov (Bulgaria), Troianescu (Rumania), Alster (Czechoslovakia), Clarke (England), Hanninen (Finland), Niephaus (Western Germany), Lindblom (Sweden) and Orbaan (Holland). An attractive mixture!

If we seemed a long time arriving at Clarke's name, just look at this game in which Niephaus beat him. That Niephaus himself had only scored 2½ points from nine games previous to this encounter speaks eloquently of the general standard of play:

ENGLISH OPENING, TRANSPOSING TO NIEMTSO—INDIAN DEFENCE.

CLARKE	NIEPHAUS	CLARKE	NIEPHAUS
White	Black	White	Black
1. P-QB4	Kt-KB3	10. B-Q3	Kt×BP
2. Kt-QB3	P-K3	11. K×Kt	P×B
3. P-Q4	B-Kt5	12. Q-R5	Q-B3ch
4. B-Kt5	P-KR3	13. Kt-B3	B×Kt
5. B-R4	P-B4	14. P-KR4	P-K5
6. P-Q5	P-KKt4	15. B×P	P-Kt5
7. B-Kt3	Kt-K5	16. P×B	P×P
8. B-K5	Castles!	17. P×P	R-K1
9. P-K3	P-Q3	18. B-Q3	P×Kt

And Black wins.

FROM HUMOUR TO THE HUNGARIAN REVOLUTION.

PUNCH is so like the British Constitution that one always feels a slight embarrassment when anyone tries to take it to bits and explain how it works. Properly brought-up children, in the nurseries of the Victorian to the Georgian era, were not accustomed to seeing Nannie in her corsets. It was with some such vague feelings of irrational impropriety that I took up "A History of Punch," by R. G. G. Price (Collins; 30s.). But the sense of constraint soon vanished. Merely to turn from picture to picture brought back memories of winter afternoons in country-house libraries, when the bound sets of *Punch* and Badminton were one's only solace, as one's elders sat over the fire in armchairs and pretended not to be asleep. What a solace,

indeed, they were: bustled and bertha-ed ladies, puffy bishops, mutton-chop-whiskered young men, charwomen with cloth caps, "collapse of stout party," and all. How easily, too, the names can be fitted to distinctive styles: Tenniel and du Maurier, Bateman and Belcher, Pont, Langdon and Searle. *Punch* has followed, and sometimes led, the development of the English character in the English history of the past century and more. Sorry as I am for blurb-writers, who seldom get a fair deal from reviewers—and I must confess to having ruthlessly potted more than one such sitting bird in my time—I must protest against the description of *Punch* as "the world's leading, humorous magazine." (What about *Krokodil*?) Mr. Punch's humour has varied enormously during his long lifetime, and occasionally it has been quite disastrous. The chief merit of Mr. Price's "History" is that it really is a history. There is nothing extenuate, nor ought set down in malice—except where the malice can make a valid point. "One of the advantages of the satirical magazine," he writes, "is that it can be usefully unfair."

In "A Very Great Soul," by A. G. S. Norris (International Publishing Co.; 37s. 6d.), the "very great soul" is Sir Winston Churchill, and I certainly do not quarrel with Mr. Norris's conclusion that he will go down to history "as a unique instance of high motives, of outstanding spiritual and moral courage, of unbounded will-power, and of rock-like, super-sensible, dedication to a higher purpose," though I might have thought that one up for myself, and phrased it rather differently. And if Mr. Norris wants to pen sentences like, "With firm seat and tight rein Lieutenant Churchill on fiery Pegasus raced now at breakneck speed to a main objective," or "Perched in the Pass, waiting, the young man was coaxed from an early repugnance to whisky," I have no objection in life. It is all quite all right, one finds, but the rightness is not immediately apparent.

Another unusual book—in a different category, and on quite a different plane—is Edward Gordon Craig's "Index to the Story of My Days" (Hulton Press; 35s.). It is, in fact, precisely that—jottings in diary form which convey a somewhat impressionist autobiography. In his alphabet of the theatre, the late Mr. Humbert Wolfe wrote (I quote from memory):

D's for Decor; Gordon Craig and the rest,
Just hang up a duster and hope for the best.

That may be true, but some of the dusters have been very effective indeed. As to this book, only quotation can do it justice: "Now to paint myself the egoist that I was. First, the face smiling and patient—but the hands—these may be spread out—(show them) anyhow as hinting at a fearful impatience somewhere in the hinterland: somewhere—in the cellars—anyhow, not to the fore."

"The poise of the head is all right—the voice and the movement of the eyes and mouth—all of a piece—amiable to jolly—jolly to boisterous—and suddenly a look—a change—which comes and goes rapidly and something which I can only call mad is revealed."

"As to that change from amiable, jolly, boisterous—to some look which is mad. What is it—how does it come—whence and why? I don't know." Nor do I, and I felt, as I read this passage, that if I had to face much more of it, I should have to allow myself, like young Winston Churchill, to be "coaxed from my early repugnance to whisky." Yet the book is, in its frightening

fashion, very good indeed.

Like most normally-constituted human beings, I cannot think of the Hungarian Revolution without a mixture of pride, sorrow and shame. It is as well that we in the West, who stood helplessly by, should not be allowed to forget the sacrifice of the Hungarian patriots a year ago. Described as a "White Book"—I presume, on the analogy of a "White Paper"—"The Hungarian Revolution" (Secker and Warburg; 25s.) is a selection of documents edited by Melvin J. Lasky. As such, it is not particularly easy to read; all collections of press-cuttings tend to be repetitive. But it tells the story, and the photographs illustrate it grimly and tragically. A note of hope comes in Hugh Seton-Watson's introduction, who feels that the Hungarian Revolution may prove to be "Bolshevism's 1905." It seems a long time to wait.

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